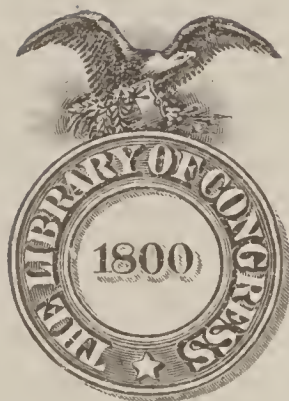


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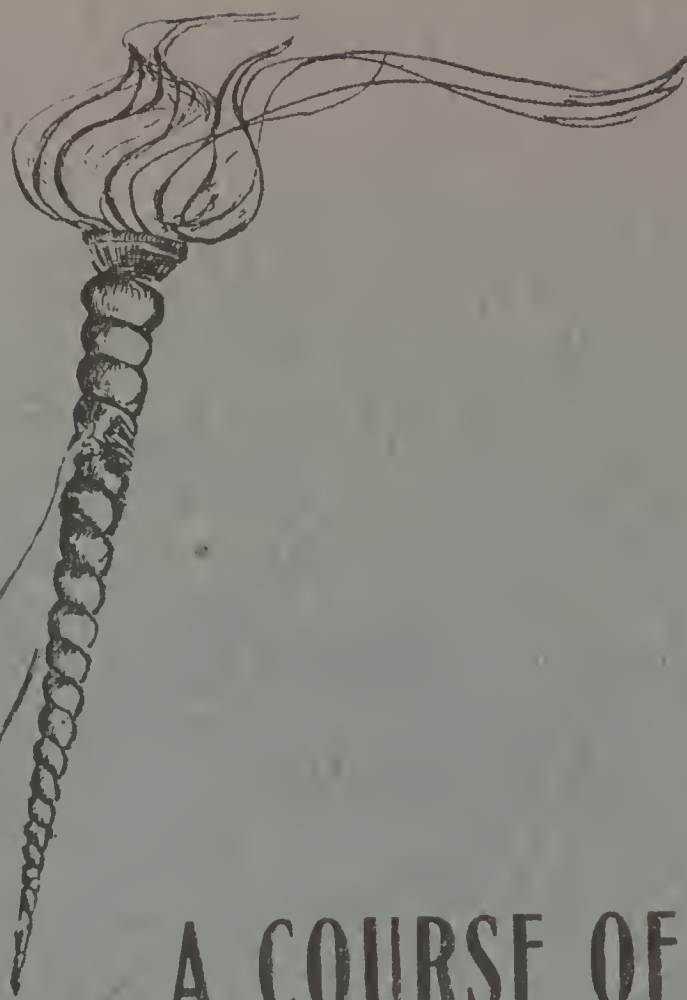
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STATE NORMAL SCHOOL

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A COURSE OF STUDY AND
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COMMON LITERATURE OF LIFE

BY
ALLISON WARE

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A COURSE OF STUDY AND TEACH-
ERS' HANDBOOK IN THE COMMON
LITERATURE OF LIFE



By ALLISON WARE

Supervisor of the Teaching of Literature,
San Francisco State Normal School.

SACRAMENTO

W. W. SHANNON

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A WORD TO SUPERINTENDENTS, COURSE OF STUDY MAKERS, AND TEACHERS.

Over a year ago the State Normal School at San Francisco published a *Course of Study in Literature for Grammar Grades* prepared by the author of this handbook. That course in literature undertook to suggest a way by which the teacher could win for her pupils the best possible values from material already in common use in the schools of California. It was based upon the conviction that the sterility of the traditional work in this subject could be mitigated by the use of sensible methods.

The methods therein proposed have been applied to the content selected for this new course. No claim of novelty is made for them. They are as old as the art of the story-teller. Neither can they boast of ingenious complexity. The father who draws his boys and girls around him for the story hour knows them all without being taught. Appreciation is their watch-word,—the appreciation that comes from a full, rich, vivid enjoyment and understanding of the lore which they unfold. This course of study, as well as the earlier one, has merely applied to classroom use the old, old ways, deep rooted in human practice, by which the interpreter opens the hearts of his hearers to the call of his story.

The place of these simple methods in the teaching of school literature is assured. Teachers are coming to see the folly of the elaborate complexities of procedure which have destroyed the pleasure as well as the worth of their work. They are beginning to know that the teaching of literature should not mean a grind of authors' lives, an analysis of language forms, or routine practice in oral reading. The force of evil habit may still hold many of us in its grip, but for all that there are few who are still to be found to hold a brief for the pedantries of method which have made barren of real results the teaching of a subject which should be rich in living values.

One step more remains to be taken before literature in the school shall yield its full return. The content, as well as the method, must be reorganized. It, too, must be shorn of its pedantries. The time has come to draw the issue squarely on this point: the course should consist of that literature which has exerted the strongest and simplest appeal upon the hearts of mankind. Once for all we must recognize that it is idle, and worse than idle, to attempt to arouse the first love of children for literature by means of poems, novels, essays and plays which are clear beyond the appreciation of the mass of book loving adults.

This course of study presents a content in literature new to the curriculum of our schools, but old in the affections of the great heart of humanity. It holds out to the boys and girls of the new generation those stories and poems which have long claimed, by virtue of the strength of their appeal, first place in the spontaneous appreciations of the race. Here is the literature which every child should know, and which every child will love to know: the literature of life,—simple, rugged, wholesome, deep-rooted in our common culture. It belongs to us as it did to our fathers, and it should be handed down to our children after us; for it lies at the heart of our heritage of literature.

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PART I.

CHAPTER I.

LIFE AND THE COMMON SCHOOL.

THE WORK OF THE ELEMENTARY SCHOOL.

The common schools exist for a definite purpose. Their business is to give to every boy and girl of the land that preparation for life which common experience has shown to be of essential value to all. This means that the common schools must distribute to all the knowledge that life experience shows to be useful to all; that they must yield a certain wealth of culture which the world has found place for; and that they must give to every member of each new generation those mental and emotional attitudes which have molded and characterized our civilization.

All this is no paltry work. Indeed, there is no work equal to it in dignity or importance in the whole field of education. It is the basis for intelligent contact with the world through speech, writing or action. Our common business relations, our standards of appreciation of literature, of the play, of the nation's past, of morals and manners depend largely upon it. It is the very foundation of nationalism. It is the cement binding the heterogeneous elements of society into a true social structure.

Neither is it a work which can be done in haphazard or uncertainty. Every course in the curriculum must bear its part in the general plan. Each must be based upon a certain knowledge as to just what portion of the total result it can contribute. Its aim must be clearly marked out; its content must be selected with the attainment of that end always in view; its methods must be devised so as to insure the attainment of its purpose; and the results must be able to show upon inspection that the whole process has accomplished what it undertook. Without a sound conception of the great purpose for which common schools exist, and without careful organization of the curriculum for the attainment of that purpose, we can not hope to accomplish anything like satisfactory results in this greatest of all educational undertakings.

THE DEMAND FOR GREATER EFFICIENCY.

At the present time the problem of improving the efficiency of our common schools as trainers for life is more keenly before the minds of teachers than it has been for generations. Many proposed reforms,—some of demonstrated value and others speculative in their worth,—are on foot in the effort toward

improvement. Better systems of supervision are being urged. The demand for expert teachers under fair conditions of tenure and salary is increasing. Compulsory education laws are being enacted. Manual, mechanical and agricultural branches are being wedged into the course of study. And finally, the whole traditional content of the common school curriculum is being examined to determine its worth, to the end that its futilities may be diminished and its values increased. Along all lines of special interest, in every direction of educational enterprise, the situation is tense with criticism, discussion, and proposed reform.

It is well for us as public servants that this is so. Society is beginning to learn what it should get from its institutions. It is beginning to examine the worth of their results. From the transcontinental railroad, the labor union, the city government, the common school system,—from all its institutions, great and small,—it is demanding a return proportionate to the abilities of each. Indeed, it would seem that the people at large are beginning to assume in fact that which our American theories have all along fancied to be theirs: a sense of individual responsibility for the well being and worth of the institutions which they maintain. And already there is abundant evidence that this sense of responsibility is turning the white light of public attention upon the schools. Their promises and results are being compared. Their theories and practices are being placed side by side. As never before in their history, they are being subjected to critical examination; and as never before they are receiving the wholesome judgment of an awakened public intelligence.

Therefore, while there is yet time, let us put our schools in order. Let us put them in order because they need it; and if this be not sufficient reason to stir us, then let us put them in order because the world at large is rapidly coming to know that they need it,—and to form its own conclusions of us and our work in the light of that knowledge.

THE CURRICULUM NEEDS AN OVERHAULING.

First in urgency and importance of all the things which we might do to increase the efficiency of our common schools is a thorough overhauling of the curriculum. It is high time that each subject found in it should stand and make answer in plain terms as to just what part it plays in preparing boys and girls for life. Then, as a result of such examination, false goals must be abandoned; unfulfilled promises must be redeemed or promptly given up; worthless content must be discarded; fruitless methods must be thrown out. And this is the least of what must be done. Line by line, there must be built out of all that remains of tested worth in the old and with such new values as sound judgment shall dictate a new curriculum. It must be a curriculum whose purpose, content, method and result shall conform to such standards of efficiency as an earnest body of skilled workers may, in self-respect, set for their labors: a standard of efficiency which shall not be found wanting when tested by society, in whose name and for whose preservation all schools exist.

Progressive superintendents, principals, and teachers everywhere are looking for such constructive efforts as shall vitalize the curriculum and insure its results in life values. They know that much of the traditional content is dead wood; that much of it has no place in the life needs of the masses; that it is of interest and value only to the specialist. They know that many of the traditional methods are not adapted to win values of common worth from such content as does exist; that emphasis is often wrongly placed; that false leads have been exploited; that subjects are all too frequently taught instead of children. And they know, also, that tested by the best test of all,—namely, actual results,—much of the work is without avail. Many of its boasted results remain unattained. Some are proved to be clearly unattainable. And results actually achieved are often empty victories, without profit to the children and hence without credit to the schools.

School workers, striving for a better curriculum, have lost interest in the hair-splittings and chaff-beatings of the pedagogical scholastics. They have submitted peacefully for the last time to that intellectual anæsthetic,—the vacuous “Begg-leave-to-report—” of the special subcommittee. They have winnowed and sifted the wisdom which theorists have passed down to them from on high. And now they demand action. Evasions are no longer in order with them. Excuses are no longer acceptable. Oracular utterances from the wise; nebulous theories based upon the suspicions of psychology; scholastic pedantries girt with their hoary superstitions: all these have lost their power to conjure or to charm.

For the leaders in good works among the school workers of the day have their faces set toward a splendid goal. They know that the common schools should prepare boys and girls for the common uses of life; they know that the curriculum needs reorganization for the attainment of this end; and their demand is now for constructive reform. Those who are so far and lone in the desert of tradition and hold their heads so stoutly thrust therein as to fail to hear this rising demand of the age must be left behind. The caravan has waited for them through a weary night. Now it has orders to march. It has business ahead at the great oasis,—the oasis of life where the well-springs of things useful are found,—the oasis where common sense shall yet find all things needful for the schools of the children of men.

SCHOOL WORK IN LITERATURE, ESPECIALLY IN NEED OF REFORM.

The work of reorganizing the curriculum of the elementary school so that it will yield life values and nothing else is well under way. In arithmetic, reading, history, geography, language work and other subjects considerable has already been done in the way of aligning the course to right standards. These subjects are, therefore, becoming more and more worth while in the general work of preparing young people for life. But the subject whose need of an overhauling is greater than all the rest has remained almost without constructive criticism and wholly without constructive efforts at reorganization.

Our school work in literature still remains a confusion of tangled doctrine and worse tangled practice.

Every fundamental question which one might ask concerning the literature work of our grammar schools is either unanswered by the varying practices of the day, or is answered in such vague, unconvincing and often contradictory terms that no one can feel any confidence in the answer. Consider the following inquiries for a moment: In what grades should literature be taught? What is the best selection of content for the course? By what methods should it be taught? What results should be gained? What are the actual results of our work? What is the proper relation of school literature to formal reading, oral expression, composition, moral training, biography, to the study of language forms, to a knowledge of the meaning of allusions found in great masterpieces, to the common uses of life? Until these questions and their like are answered and answered right, our school course in literature must continue to toss hither and yon,—like a dismantled hull without sail, chart or compass,—the sport of every passing pedagogical whim.

CHAPTER II.

COMMON SCHOOL WORK IN LITERATURE: TRUE VALUES VS. TRADITIONS.

This handbook aims to present a course of study in literature which will answer the questions just propounded. It aims to place the subject upon a dividend paying basis. Its content is based upon one simple proposition, namely, that the common schools should give to the children of each new generation the knowledge, culture, and appreciation of that literature which has become a part of our common heritage. Let us see just what this means.

OUR HERITAGE OF LITERATURE.

There are certain stories, legends, and poems which belong to us all. Some of these, such as the old Greek myths, come down to us from our earliest literary beginnings.—tales of gods and men in which are found those simple ideals whereby mankind first struggled into the stature of manhood. To these have been added, one by one through the passing centuries, certain splendid stories which appeal to and strengthen the best traits in our human nature. Still others we have accepted from the pens of story-tellers and poets of these later days. But whether recent or remote in origin, whether poetry or prose, whether inspired by the mind of a genius or born of the genius of the folk, they are all one in spirit.—for they all have the power to grip and hold the human heart.

It is this literature, world-worn yet ever fresh, which this course proposes to present to children. It offers to them the old, old stories, which every one knows: stories of Hercules, and the Trojan War, and Alexander the Great; of King Arthur and Chivalry, and Richard the Lion; of William Tell and Joan of Arc and the Scotch Heroes; of Magna Charta and the Crusades and the Romance of the Sea. Here are the great myths of our parent civilizations: tales of wonder and marvel, exploits of heroes, epics of dawning nationalism. Here are the records which the race has preserved of its great dramas: stories wherein the Marathons of the past live forever. And here, too, may be found the golden deeds of the world's great leaders: tales of those whose lives stand as pillars of light,—whose sacrifice or good faith or splendid courage still live, undimmed by time, in the memories of men.

VALUE OF LITERATURE IN LIFE AND IN THE SCHOOL.

What values may we expect such a body of literature to yield? We need not guess at an answer. We need not trust to hopes or theories or vain-

glorious promises in order to say. For life has proved its values. The world has tried and tested its worth through the centuries. We need only to mark what this literature of the people has done all through the past generations to know what values it holds for the generations of to-day and of to-morrow.

These things above all others it has done: It has furnished a large share of the world's culture. It has solidified for nations their national lore and given races their traditions. It has developed and sustained those attitudes of mind and heart which stand at the foundation of our civilization. It has subjected each member of society to a series of emotional experiences which have helped to lift him to the level of the world of men. Thus, it has kept the individual with his nation, loyal to his race, in touch with the best standards and ideals of life by giving him the viewpoint of his fellows,—by bringing him within the scope of that which has molded and humanized his race. And at all times it has been a source of pleasure. Ever since men have been men the bard and story-teller have been chief among entertainers.

Let us imagine a man cut off from all the literature that passes current in the world around him. Suppose that he has never by literary proxy fought at Thermopylæ, or held the Tiber Bridge or stood for knightly honor with the heroes of Arthur, or forced a charter from King John or suffered and triumphed with William Tell and Joan of Arc, or felt the call to splendid action ringing in the rhythm of the heroic ballads of his mother tongue; suppose in short that he has never enjoyed and felt the meaning of the myths and legends, poems, stories, and inspired interpretations which live in the hearts of those about him: what sort of a creature would such a one be? Suppose, further, that he is endowed with all else that education can supply: still he is far from being a man in fellowship with his kind. He has varied from the kindly race of men. He is a thing apart, an outcast and a lonely thing, unsocial, unhuman, a product of his own feeble clash with environment, emotionally the result of his own paltry experiences.

To prevent such a condition is the function of literature in life and in the schoolroom. Our purpose, therefore, should be to give to each individual the knowledge, the culture, the mental and emotional attitudes which come from an appreciation of the world's best loved literature. Each child must be brought into touch with the characters, situations, problems, and issues that literature has presented to his kind. The wealth of story and story appreciation that has become a part of the common heritage of his race must be poured out for him.

Surely, such a work should have no mean place in the common schools whose business is to give each child of the land his share of the things which life experience shows to be needful to all.

Before asking any one to believe in the worth of the course indicated above and planned out in the following pages, or even to accept the generalization upon which it has been worked out, it is no more than fair that we should examine somewhat in detail the condition of literature teaching as it reveals itself in the practices of our schools. Such an examination will reveal to us the manner in which the work is actually being carried on. Then we

shall be able to draw such conclusions as to the worth or futility of the work done, and concerning the character of the work that should be done, as the facts may warrant.

THE PLACE HELD BY LITERATURE IN THE CURRICULUM.

The first fact that strikes one who examines a number of our varying courses of study in literature is this: Literature stands alone among other standard subjects of the curriculum in having no definite, traditional place set aside for it. To be sure, all schools claim to teach it, and in nearly all courses of study it claims in its own name a share of the time in certain grades. But there is no general agreement as to the amount of time it should have. In some schools it appears in all the grades from fifth to eighth inclusive. In others, the last three grammar years contain it. Still others give it place during the last two years. And there are many schools where the eighth grade alone finds room for it. In only a few courses of study it does not appear at all as an independent subject. In such cases, however, it is understood that it will receive some sort of indirect attention in connection with the work in oral reading or composition.

This condition of discordant usage in the matter of the time to be devoted to literature is a self-evident absurdity. If literature is worth a place in the curriculum at all it is because it has certain values of fundamental worth to all comers. These fundamental values are as vital to the preparation for life of the children in our cities as in the country, in one county as in another. It would seem to be self-evident that if they are essentially worth while in the education of all, then they should be distributed to all; and if literature has no such values, then it should not claim a place in the prescribed work of the common schools.

But, in another light, the confusion though not justifiable is explainable. Course of study makers and users seem to be pretty much in the dark as to the worth and nature of the subject which they label literature. It is a name that covers a multitude of educational perplexities and confusions. Hence, it is no wonder that school folk hardly know what place to give it in the curriculum. Confusion in the matter of time allotment is merely a natural consequence of the general confusion which surrounds it.

THE TRADITIONAL CONTENT.

The content of our elementary course in literature has come to have a traditional character. Although different schools adopt different selections as a basis for the work, there are certain ones which stand clearly marked as favorites. From them we may fairly judge of the content as a whole, for they are typical of the rest of it. The following have been noted as selections most commonly found in the schools of California: *Evangeline*, *Hiawatha*, *Miles Standish*, *Snow-Bound*, *Rip Van Winkle*, *The Lady of the Lake*, *The Merchant of Venice*, *Enoch Arden*, *The Great Stone Face*, *The Alhambra*, *Sir Roger de Coverley Papers*, *The Christmas Carol*, *Translations of*

Homer's Iliad and Odyssey. One of the longer of these selections, sometimes garnished with two or three short poems, is the usual apportionment for a half-year's work. Most of our courses are, therefore, based upon two or four of such longer selections, with a few short poems thrown in.

A course of study thus built up of a mere handful of the masterpieces of our literature is fundamentally defective. In the first place, such material is not the sort adapted to arouse and strengthen the first literary appreciations of children. In point of form and content, and because of the evil methods which invariably attend its exploitation, it shoots far over their heads. In the second place it does not include the right selections nor enough of them to give children that lore which has become a part of our common race heritage in literature.

Roger De Coverley Papers, a Typically Bad Case.

Let us consider a typical illustration of this traditional content. It will show us the reasons why such selections have come into the common school curriculum, and will indicate the futility of their presence there when judged by the true purposes of the work.

Of late years the *Sir Roger de Coverley Papers* have crept into a number of courses of study in literature. These essays on the social life of an English country gentleman of the early eighteenth century had a limited vogue in their day in the coffee clubs and among literary epicures and their following of satellites. Since then the specialist in English literature has been busy upon them. He has discovered that they have a "place" in the development of English prose. He has noted, presumably with joy, that they are written in a curious style, somewhat pompous, not to say clumsy, according to modern standards. He has found them to be full of quaint words and odd constructions and to yield innumerable allusions to events and conditions that have been generally forgotten for over a hundred years. All this offers a wide range for study, a chance for fine smackings of appreciations, and gives the specialist great joy. Naturally he has found the papers interesting, just as a paleontologist finds an odd bone or a perplexing fossil a source of interest. It is of the things nearest his heart.

All this is well enough. Surely no one has any fault to find with the literature specialist because he has a peculiar taste for quaint and curious volumes of forgotten lore. But consider the result. The scholars in their enthusiasm have sent Sir Roger, in all his musty habiliments, stalking through the high school and then on down into the grammar school. Nothing is too good for the children, they say. And so the children are presented to a masterpiece in which they can not have the slightest natural interest, by which their appreciations for books must be chilled rather than warmed, and from which no amount of grubbing can exhume a single scrap of knowledge or culture which life has found use for.

And all this is bad. It is bad because it has resulted in teaching that has been fruitless; because in its very nature it has foisted upon the schools a content for the work in literature that is not adapted to yield life values

to the American of average education. Moreover, these essays are only a type case of many other improper selections, and an illustration of the special interests which have determined not only the traditional content but also the traditional method in our school work in literature.

The World's Appreciation, a Sound Basis for Selection.

Some one will say, "Whose word is to be taken as to the suitability of this or that selection for school work in literature if the scholar is not to lead? Who else has the wisdom to decide? If the specialist is at fault no one is able to stand before the county board and out of the depths of his own judgment make safe answer." Fortunately, there is no need to appeal to any one. The great mass of cultured, well-read Americans have decided. They have clung to the story of William Tell. They are intimate with Hercules and his exploits. They are still on friendly terms with Robin Hood and King Arthur and Horatius. On the other hand, they have placed *The Great Stone Face* on a top shelf; they have forgotten that there ever was such a poem as *Comus*; and they have never of their free will known or cared about *Sir Roger de Coverley*. These latter works may make ever so strong an appeal to the specialist in literature, but they show no hold on the general interest of our fellows; and this in spite of their bolstering and nursing in courses of study in literature.

Therefore, by the operation of a well known natural law, the law of the survival of the fittest, certain selections have been marked as unfit and certain others have been stamped as fit for a common school course of study in literature. In the affections of the generations the fittest has not meant the selection that offers the best occasion for allusion hunting, or style analysis, or discussion of place in literary history, or special tang for favored palates. But the race has chosen as fittest to live in its affections those stories, poems, and interpretations that have proved themselves to appeal to the fundamental human feelings and that have aroused through their situations the loves and the hates and the admirations that stand typical of the heart of the people. It is of this literature, proved fittest to move our hearts by the token that it has moved the hearts of our fellows, that we should build up our grammar school course of study. Through it the boy can be brought to his own in the literary birthright of his generation. It is the only means whereby he may experience the emotional experiences, the appreciations of specific situations, characters, and motives that literature has yielded to those who form his social unit.

The Traditional Course Contains too Few Selections.

The traditional course in literature is not only defective in that it contains selections of a character unfitted for such a use. It is also deficient in that it contains altogether too scanty a content. One swallow does not make a spring; nor will one poem in the literature class develop an appreciation for poetry. Reading tastes and habits are not formed over night or through one literary experience. They are the product of long and varied contact with

books. The absence of the breadth of literary contact must ever be a fundamental weakness in any course of study having but a scanty content.

There is another vital consideration that should urge us to increase the number of selections given for study in the school. The purpose of the work is to give the child acquaintance with the literary lore that is found current in the broader life about him. Plainly this can not be done by introducing him to merely a small fragment of this lore. He will not have a familiar acquaintance with *Horatius* because he has met Leonidas. The Arthur stories will not give him the emotional attitudes that are common among his fellows from their appreciation of *William Tell*. The child must be brought into direct, intimate touch with as many specific characters and situations in literature as are necessary in order to give him what the world about him possesses. In this way he will be brought to have his share in the staple culture of his race.

Dangers of the "Type Method."

It has been urged in this connection that a few literary types, thoroughly presented, will serve to give general appreciation. Without commenting here on the dangers lurking in the common ideas about "thorough presentation," it may be pointed out that this is just what our schools are doing and that the results show no signs of a general literary appreciation among our graduates. The literary type idea is dangerous because it seeks to maintain a fundamental error in our schools and to ground that error upon a pedagogical theory. It does not note the palpable facts that habits of reading, like other habits, are the result of many experiences; that the child must grow to a mature literary taste through many contacts with literature; that the type selected may not be individually a selection that has any part in the world culture in literature and hence may offer the pupil no help in securing his share of that culture; and that the scheme has long been tried and found wanting.

The Traditional Course Contains no Selections for Pleasure Reading.

If, as we have always declared, one of the principal aims of school work in literature is to develop good reading habits in children, there should be adequate provision made for pleasure reading. Books of sound character suited to the tastes and interests of young people must be available for pleasure reading. Moreover, such books must be presented to the children in a way adapted to successfully arouse their desire to read them. This demands a wide supplementary content to the regular content of the course as presented in the classroom. It is a demand wholly unheeded by our traditional course of study. In most cases it seems to be assumed that by some special dispensation of providence good reading habits will result from the grinding of a few types in the classroom. In other cases lists of supplementary reading are suggested which contain selections chosen without test by any standard of fitness. Here and there among them may be found books which belong there; but they are sandwiched in between sup-

plementary books on geography, history, nature study and biography, whose purpose is clearly that of grinding the ax of the subjects to which they are related. Others are included in the lists which are clear beyond the interests of young people, and for that matter, outside the interests of the average intelligent adult reader. And in any case there is no provision made for systematic direction of pleasure reading. The attainment of good reading habits by the pupils,—a result which we have promised to secure through our school work in literature,—is thus left to chance fulfillment under conditions which make success all but impossible.

The Traditional Content is Demanded by Prevailing Methods.

The traditional content, as we have just seen and as thinking teachers everywhere have long since known, is deficient in that it is beyond the appreciation of children; second, because it is not selected from the literature that has taken a fundamental place in the interests of the race; third, because it is too limited in quantity to develop literary tastes or to supply a proper breadth of culture; and fourth, because it makes no regular place for supplementary reading by which good reading habits may be developed. This faulty selection of material for the literature course has been largely due to the nature of the uses to which it has been put by traditional methods. An examination of the methods commonly employed in teaching the subject will explain why such selections have been chosen and will show how it is that a mere handful of them have been able to take up so much time in the classroom.

THE “INTENSIVE” METHOD.

The methods generally in use are based upon what has been called the principle of “intensive study.” A composite sketch of the procedure seems to be something like this: First, the life of the author is taken up. This is regularly done as a sort of sacrifice to the shades of the writer. Besides, there is a naïve theory afloat to the effect that if one is properly to enjoy and understand what some one else has written, he must first of all acquaint himself with a lot of petty gossip about the author’s life. This method of procedure is, therefore, supposed to provoke the child to an uncontrollable desire to read and enjoy the selection which is before him.

Authors’ Lives.

Generally, the author’s life is presented in the classroom as a string of barren details poorly put together in the introduction or the notes of the text, or it may be served cold by the teacher from some biographical dictionary. In any event, the child learns when and where the author was born, whether his father was a preacher or not, whence he inherited his literary temperament, how old he was when he wrote his first offering, whether—when he was in school—he liked arithmetic or not, why he moved to Maine, how at one time he was editor of this or that long since defunct magazine, how as editor of said magazine he wrote certain editorial essays long since as defunct as the medium which expressed them, and how at last he was

decently shelved in some university, or in the United States diplomatic service, or, horrible warning! drank himself to death. There is no attempt to make a story out of the stuff thus presented. Indeed, nine times out of ten it is not fit to make a story. It does not, and in its very nature can not, thrill or delight or stimulate or exalt the hearts of its hearers. Nor, on the other hand, are the biographical facts which it contains worth remembering. Here and there may be some scrap of knowledge about some writer which the child might actually meet and use in life. But that goes into the hash with the rest, and with the rest is first loathed and then forgotten. The amount of biographical trash thus served up to children in our grammar and high schools under the head of literature is only conceivable to one who remembers what an amount of it he has forgotten. The best thing that can be said of it is that one recovers rapidly from it!

The Study of Language Forms and Moral Lessons.

After the author has been propitiated the masterpiece is taken up and the intensive work is on in earnest. In the first place, the children have the selection as a reading lesson. This is the first principle of method to appeal to the teacher because the work is made an unmarked or at best but vaguely set off continuation of the formal work in reading. Besides, tradition has sanctioned this method and it is easy to apply it. Here, then, behold the pupils struggling with the great masterpieces of the language as oral reading lessons. Line by line they bump along over its hard spots, through its inverted constructions, until the ordeal is over.

Composition then claims its share of the spoils. One passage must be paraphrased; another is to be condensed; a certain description is to be reproduced. Next, if it be poetry, the versification is attacked, the rhyme and meter classified, analyzed and dwelled upon. Odd and misshapen sentences are selected for grammar exercises and diagramming. Hard words are threshed out, derivations are determined, allusions are chased to the back of the book and finally caught. Figures of speech are subjected to inquest and post-mortem examination. Then gems are selected for memorization. The child is told to learn,—

“Silently, one by one, in the infinite meadows of heaven
Blossomed the lovely stars, the forget-me-nots of the angels,”—

not because it is beautiful, not because it appeals to him, but because it is a good example of a metaphor. Meanwhile, moral lessons have been diligently brought from hiding and exploited. It seems to be assumed that literature has failed of its purpose unless it has been made a basis for didactic instruction in morality.

A Summary of the “Intensive” Method.

This brief sketch of the “intensive” method in literature is probably sufficient to bring it before our minds. Most of us remember it easily enough as it was applied to, and later by, ourselves. We may summarize its principal characteristics as follows:

1. The author's life is studied.
2. The text of the masterpiece is presented as an oral reading lesson.
3. Analysis of diction, derivation of words, study of sentence structure, diagramming of obscure passages, and examination of elements of paragraph structure are emphasized.
4. Allusion hunting, note grinding, and glossary thumbing are made much of.
5. Written paraphrases and other composition exercises accompany the study.
6. Principles of versification are considered.
7. Figures of speech are defined and classified.
8. Memory selections are forced upon minds which have found no beauty in them.
9. Moral lessons are harped upon until the natural, unconscious strength of their appeal is destroyed.

A mere enumeration of these aspects of our present methods is enough to show the futility of our traditional course in literature. Not one of the lines of study indicated is adapted to bring out the values which the work should yield.

THE BANE OF PRESENT METHODS: ANALYSIS OF LITERARY FORMS.

The principal evil among all these evil ways is the prevailing practice of spending most of the time upon an analysis of literary forms. It has been assumed that if a pupil knows a metaphor from a synecdoche he is then and there in a state fit to appreciate the beauty of both; that if he can name the kind of versification he is reading then he will feel its charm. It has been forgotten that literature is in the first instance something to enjoy, to respond to emotionally,—that its character and situations are the center of it all,—that it presents splendid actions for us to participate in,—that it contains beautiful scenes for us to see, brave deeds and wise decisions for us to do and make. It has been lost sight of that literary forms are merely the medium through which the charm of the content may make its appeal, and that their analysis has no interest or worth save to the specialist. And so we have given the study of dry forms, the very husks of literature, to the children. The living kernel within has been overlooked.

Literary Appreciation vs. A Diet of Husks.

There is no intention here to disparage oral reading, composition work, and such study of language forms as may be reasonable. But they are not ends in literature teaching and they must be taught in courses of which they may be made the proper goals. We do not read a novel to learn how to read or to become skilled in classifying figures of speech or to afford us the delights of allusion hunting. We read it because it gives us imaginary introduction to interesting people, and because through its pages we enter into experiences which we enjoy. What would you think if you were asked

to treat the next novel you read according to the grammar school formula for studying *Ivanhoe*? Imagine the situation for a moment. First, you are compelled to study a dry four-page sketch of the author's life. To satisfy our comparison, this sketch must not be an appreciation or an interpretation of his life,—that would be enough for an infliction,—but it must be a series of chronicled facts largely attached to dates. Upon your knowledge of these facts and dates you are then compelled to pass a quiz. Thereafter, the text of the novel is placed before you. Its beauty and charm are made manifest by oral reading, one paragraph at a time and each in a different style and voice,—and each voice belonging to a different boy or girl of twelve or fourteen years of age. Sometimes you have your turn at a paragraph, standing while you read in an easy and appreciative posture: heels together, chest thrown out, book fourteen inches from your eyes. At the end of each paragraph, yours included, every one joins in helpful suggestion concerning (1) whether or not the reader raised his eyes at different places, (2) whether he modulated his voice according to right standards, (3) whether he mispronounced this or that word, (4) whether he is able to pick out the subject of the paragraph,———(n) whether his toes were turned in or out. When criticism of the reading is over,—and the paragraph, if it be an ugly one, may be read two or three times before it is finally polished off,—an interlocutor stands ready to test you and the other readers on a variety of matters touching it: Is such and such a sentence too long? Why is the exclamation point used after “Ah” in the fourth line? Give the seven rules concerning the exclamation point. Give the definition of “tempestuous.” Name a synonym for it. What is a synonym? Name another synonym. Explain the derivation of “diverting.” Are there any figures of speech in the paragraph? What figure is found in the third sentence? Define personification. What is the difference between a personification and a metaphor? What is the antecedent of “it” in line ten? Diagram the sentence. Explain the allusion to Patagonia, in line thirteen? What does the paragraph tell you concerning the author's own life? Does the last sentence make you joyful or sad? What words in it are suggestive of sadness? Give the content of the paragraph in your own words. What does the paragraph teach you concerning respect for your elders? Express the subject of the paragraph in one sentence,——— and so on, for each paragraph in the meager daily dole.

How would you like to apply this method to your next novel or magazine story? Would such a method arouse your appreciations, stimulate your emotions, and give to you the delight that comes from real immersion in a story? Would you, in all candor, have anything to do with literature if you had to approach it through such an ordeal? There is no wonder that children hate “literature” when they are introduced to it through methods that would chill the zeal of an appreciative adult reader. The truth is that under such conditions they have really never tasted literature at all; they have simply been stuffed on its husks.

ORIGIN OF THE TRADITIONAL METHOD IN LITERATURE.

Why did such thumbscrew-and-rack methods ever come into use? What strange combination of forces gave to our common school this curious assortment of traditions whereby the work in literature has been made sterile? There seem to have been several influences to blame for it.

Influence of the Latin Tradition on Method.

In the first place, historical influences in the form of age-old traditions have been at work. At the time our modern schools were starting their courses of study every modern language of western Europe was under the ban of scholarship and without the pale of the school. In that day every one who boasted a yearning for culture assumed to deny as far as possible the very existence of his mother tongue. Classical Latin was the heart of education. Its study was largely a study of language forms. Its scholarship was not thought to be the scholarship of the world but of a favored class. Later on, beginning in the latter part of the eighteenth century, a variety of factors gradually forced the mother tongue into the classroom. At once the standards of the traditional classic were applied to it. Indeed, a strong argument for its admission was that it could be made subject to the same sort of study that had been devoted to the Latin. A grammar was run for it in ill-fitting Latin molds; a category of its figures was made; its poetry was analyzed and found to yield principles of versification; its diction was made reputable by being interpreted in terms of Latin derivation; classical allusions,—common enough in the English of that day,—still further enhanced the possibilities of exploitation in the school. And so our present-day school work concerning the race language was set on its way under the influences of the methodology of the classics.

Influence of Scholarship on Method.

The study of English was thus given its early cast by the traditional objects and the ideals of the study of the language forms of Latin. Since then the hand of the scholar has been busy with it. The study of the English proved a rich digging. It soon became a field for research and exploitation by a new cult of scholars. As the researches grew deeper, the accumulation of knowledge concerning the language grew to imposing bulk. It had a history; its grammar was full of delightful questions for discussion; its words were derived not only from Latin, but from half a dozen intermediate and ultimate sources; there were rules governing their pronunciation; rules, too, for its sentence-making and paragraphing. Without much delay the scholar proved that, as a field for the study of language, English could be made quite as formal and almost as respectable as Latin. Under this showing its stock rose and the common schools of our country invested heartily in it.

Now a curious fact should be observed at this point: the scholars, who, through their excellent system of division of labor, gathered together and organized the vast mass of knowledge now extant concerning the language,

did not stop to inquire how much or just what of all this aggregate wisdom should be instilled into the minds of boys and girls who were not preparing for special research work in English, but who merely wished a general adjustment to the demands of life. Perhaps it was not the business of the scholars to warn the public that nine tenths of what they knew was only of value to the specialist; or it may be that they were stirred by the taunts and stimulated by the example of their brothers in the field of Latin; or possibly, being very busy men, they never thought much about it: but the fact is that as their research advanced, in like ratio and in the same direction grew the study of the English language forms in the public schools. The standard of pure scholarship, which in plain terms is merely the study of a subject for the subject's sake, thus came to direct the content and method of the common school course in literature.—whose standard should have been the study of the subject for the boys' and girls' sake.

Fictions of Pedagogy.

When the law finds itself in a logical cul-de-sac it invents what is called a fiction of law and thus manages to maintain a serious face on the situation. When the scholars of English and the scholars of pedagogy found that they were giving a nation's children a course in English that seemed to many to be as purposeless in selection of material and almost as void in real efficiency as the narrow Latin course had been, they also took refuge in a fiction,—a fiction of pedagogy. They did not invent it,—in fact, they were largely invented by it,—but they modified and adapted and decorated and bedecked it, and commended it to the admiration of the world. This fiction declared that the orderly study of grammar, syntax, rhetoric, prosody, and language forms in general, along the line on which scholars had organized them, gave general strength to the mind, cogency to the judgment, keenness to the observation, retentiveness to the memory; that it was, in short, a quick way to insure the full and general efficiency of all the mental processes. Other and minor fictions, equally pleasing, have been invented from time to time as their need became manifest: (1) that the study of grammar teaches children to speak and write correct English; (2) that a study of derivations is the best way of learning what words mean; (3) that a correct and fluent style of speech is the result of possessing much organized wisdom on the subject of sentence structure and style; (4) that an ability to classify figures of speech gives its possessor a peculiar power to appreciate such figures; (5) that the study of an author's life is a necessary prerequisite to one who wishes to understand what the author has written; (6) that a knowledge of good literature is the surest way to moral living. Thus each new cul-de-sac in our present school course in English has been labeled a gateway to something worth having; while the whole course has been advertised as a means to a useful and happy life. The authors of these fictions and their present disciples have not observed that the fictions were merely fictions; that they had adopted and modified a theory that Latin had proved unsound; that the given means consistently failed to produce the

promised results; that they were confusing the education of a specialist in English with the education in English that might be of value to a nation; that the theory of their fictions was founded on a psychology long since threadbare and outworn.

With the scholar as a scholar no one has any fault to find. As a research man, and more specially as one who may apply new-found knowledge to useful ends, he is an important element in our civilization. But when he sets the abstract standards of his scholarship as the basis for organizing the content and methods of grammar school work in literature it is time for us to stop and ask him just what that work will be worth to the children who are not going to be specialists in the field of English. And the time has passed when fictions of pedagogy will be accepted as answers.

Influence of Book-Making on Content and Method.

A third influence has arisen to perpetuate the traditional method and content of our school work in literature. The literature text-maker and the text-publisher know that the classics of our language can not be subjected to copyright control. Improvements, therefore, are introduced in the form of introductions, biographical sketches, foot-notes, glossaries, indexes, appendixes, and all the other attributes of the present-day texts. Upon the publication thus adorned a proprietary right and a proprietary profit may be maintained. Error has thus been capitalized and made to pay dividends to the bookmaker.

The answer to the question, how did the curious present-day methods in literature come into such common use, has only been roughly outlined in the above. A fuller answer would take us too far from the scope of this work. But the opportunity for inquiry is a tempting one; the field is rich with diverting situations. Into it some satirist may yet be tempted to enter, to the inextinguishable merriment of future generations.

RESULTS REAL AND ALLEGED.

It may seem to many a gratuitous task to spend any further time discussing the defects in the traditional common school course in literature. The list of pedantries seems to be overwhelmingly complete. The content of the course has been too meager, too difficult and too far removed from the literature which has become a common possession of the race. The methods employed,—intensive in their character,—have been designed to teach the mechanics of oral reading rather than to develop appreciations of literature. We have dwelt upon biography, language forms, and composition exercises while we should have been arousing appreciations for splendid characters and stirring situations. We have, in short, arranged a content and devised a method which have neglected the values in knowledge, culture and ideals that literature should yield to all. And yet there exists a traditional faith, based upon who can say what mirage of fancy, that from such work as this results of splendid value may be attained. Therefore, it still remains for us

to inquire into the facts of the case so that we may know of a certainty, as workers intrusted with a great work should know, the nature of the actual results.

The first course of study which you consult will probably tell you what results are expected from the work in literature. You will be told that it gives the pupil an insight into the beauties of our language; that it insures to him the culture which comes from contact with our master-writers; that it inspires in him a love of good books; that it strengthens his memory; trains his imagination; purifies his heart, develops his better nature and molds his character. Most of us have probably said all this often enough in one way or another.

But the actual results are not to be proved by our making this fluent boast of them, however honest we may be in it. There is a certain homely test long since known and used by wayfaring folk in other walks of life which we may profitably apply to our work. It is the simple, common sense test that judges the efficiency of any process by an examination of its products. By examining our products, the boys and girls who graduate from our literature classes, we may easily determine what our literature course has actually accomplished. Its content, its method and its promises must stand or fall with the results of that test. "By their fruits ye shall know them."

Actual Results: The Testimony of Our Graduates.

High school teachers will generally agree with the following statement: Those graduates of our grammar schools who take up literature work in the high school know almost nothing of the mass of literary fact which has been given to them in the grammar school. They have forgotten the name of the author of *Snow-Bound*; they confuse Longfellow with Shakespeare; they have hopelessly forgotten the maze of details involved in the labored biographical introductions which their earlier work involved. Their knowledge of language forms,—figures of speech, rules of versification, derivations and literary allusions,—seems to have almost wholly evaporated during the summer vacation. Besides, to cap the climax, they are, quite as often as not, unfriendly to school literature. Many of them dislike to read; few of them have tolerably good taste in their reading. The high school teacher finds that she has to begin the whole process over again; and this she does, with some further intensifications of the "intensive" methods employed by her sister in the grammar grades,—and with substantially the same results.

The writer has had some experience with grammar and high school graduates of rather more than average common sense and culture. Their versions of the purposes of school literature, and its results, as manifested in their knowledge of and attitudes toward the subject, are of interest. In a majority of cases they have answered that the main purpose of school work in literature is to hunt down the meaning of allusions. It has been agreed by whole classes of these products of our literature classes that there is but little reason for putting the *Charge of the Light Brigade* into a course of study, because the only thing to study about it is the single allusion to

“Cossacks.” Another prevalent notion advanced by them is that literature is a means of learning something about authors. No claim was made by these educated young people that they remembered anything of much consequence of all this biographical matter; but the learning of it had been no small slice of their school work. On a par in importance was the idea that the study of literature is a study of language forms. All agreed that versification, figures of speech, rhetorical devices, sentence structure, derivation of words, and all the rest of it, had been made much of when the work was done; although no one could recall having made any use of such knowledge since the last examination was passed. In fact, no one seemed to have very much of it left to use, or to feel any sense of shame because of its absence.

Then proceeding on another tack, lists of the world-known, world-loved stories and poems have been read to these graduates to see how far their tastes had actually been led into the culture and knowledge nearest the heart of the subject. The result was interesting, not to say shocking. Few had heard of Damon and Pythias. No one knew the story of the Wooden Horse. Joan of Arc lived as a badly blurred name. The Gordian Knot was a meaningless phrase. And in the field of masterpieces from which their literature courses had been supplied the condition was the same. One class was asked, “How many have read some of Tennyson’s poems?” Some hands were raised, many brows were contracted and a look of uncertainty went around the room. “I mean *The Idyls of the King, In Memoriam, The Brook, The Charge of the Light Brigade*, and so forth,” was prompted. All hands were raised. “Outside of school and school requirements—just for fun?” the question concluded. All hands dropped down but two. This, and much more just like it, from those who rank somewhat above the average product of our schools.

Typical Results.

The story has been told of a boy who was preparing his literature lesson while his little sister, who had glanced over his shoulder at the poem before him,—Gray’s *Elegy*,—went about repeating to herself the line, “The curfew tolls the knell of parting day,” “The curfew tolls the knell of parting day.” After she had said this over and over some half-dozen times the distracted brother turned sharply and said, “Why do you go around repeating that fool line? It almost drives me crazy.” The girl, in wonder, replied, “Why, don’t you like it? I think it’s beautiful. It sounds so fine. Just listen, ‘The curfew tolls the knell of parting day.’ I like it.” “Like it!” snorted the brother. “Well, you just wait until you get into the eighth grade and hear the teacher say, ‘What does curfew mean?’ ‘What does knell mean?’ ‘What does parting day mean?’ ‘Johnnie, scan that line.’ Then you won’t like it any more. You’ll hate it.” And the pity of it is that he was right. She and hundreds of others have come to hate it; or at best have remained untouched by its appeal.

Not long since, the writer was passing through a room where a girl of twelve or thereabout was reading and explaining fairy stories to a younger child. She was all wrapped up in what she was doing. Her face and the

face of her listener were bright with interest and enjoyment. She was teaching literature for all that it was worth. "You seem to be very fond of stories," said the writer. "Oh, I just love stories!" was the reply. "Then I suppose you like your school work in literature," was suggested. "Literature?" the child answered, "I don't care anything for literature. It has nothing to do with stories!"

Wanted: A Love of Good Books.

There are few teachers who have not been bothered by the occasional discovery that some of the boys were reading that always worthless and often harmful cheap fiction found in the paper covered five-cent novel; or that the girls were indulging in the thrills which accompany the reading of *Bertha M. Clay*, *The Duchess* and others of the same stripe. Not infrequently the children who read this miserable stuff are the very ones who show the least interest in their school literature. Is it because they are naturally morbid in their tastes and desires that they seek for themselves a noisome byway instead of a main high road into the field of books? There is a common cry that boys do not like school literature, that they "just naturally hate" poetry. Is it because they do not respond to any of the good or brave or beautiful things which the best men have done or thought? It is a common cry that children about to graduate from our grammar schools do not like to read. Is it because human feelings have become blunted in this degenerate age, and no longer respond to the stimuli that have moved the race for lo, these many years? Nearly every other day each principal of a large grammar school meets a parent whose boy is troublesome and tired of school. Four times out of five that boy doesn't like to read. It is an interesting coincidence, to say the least.

Promises Unfulfilled.

It is a plain statement of fact that not one of the glib promises which we are prone to make so abundantly for our school work in literature is being commonly fulfilled. Our pupils are not grasping the ideals and assuming the emotional attitudes embodied in the selections presented. They are not developing a taste for good books. They are not receiving their birthright of appreciation for the lore of their race. They are getting just what we give them: some increase in the power of oral reading unaccompanied by a love for it; a knowledge of a mass of idle gossip concerning authors' lives, unconnected with any culture demand set by the world and hopelessly evanescent; and some insight into the complexities involved in the technical analysis of language forms,—an insight painful and purposeless in its acquisition and hardly to be maintained until the final examination is over.

A Bartered Birthright.

All this is the logical price that we must pay for what we are doing in literature. Figs have not yet been gathered from thistles; but our traditional course of study in literature has ingeniously grafted thistles on to fig

trees and gathered a bountiful crop. Children with the normal healthy appetites of their unfolding emotional life have asked for bread and we have handed them a stone. They have clamored for meat, and we have passed them a serpent. Being intelligent, they do not raise their plates for second helping. Then we marvel at the decreasing popular interest in poetry, bewail the decay of the old-time love for the literary heritage of the race, and cry anathemas against the sordid commercial age in which our lines have fallen! The times are all right, and so are the children; but in so far as our schools could do it, the literary birthright of our boys and girls has been bartered for a mess of pottage. It is high time for us to ask ourselves whether we are content with the results of this transaction.

CHAPTER III.

A PLAN FOR THE WORK.

AIMS AND PURPOSES OF THE COURSE.

The course of study outlined in the following pages is offered as a constructive effort to put grammar grade work in literature upon a paying basis. Something has been said already concerning the purposes of this course. They may be summarized here, for the sake of emphasis, as follows:

1. To give to the new generation a knowledge of the literature which has won and held first place in the world's lasting memory.
2. To stimulate such appreciations and such emotional attitudes as this literature commonly arouses.
3. To lead children into a love of books and good reading habits.

These are modest, conservative aims. Any ordinary teacher in an ordinary school can attain them. For the matter of that, they are attained now, in whole or in part, by a considerable per cent of our fellows without the helpful intervention of school work. Their values in terms of useful knowledge, in emotional culture, and in tastes that yield lifelong pleasure and advantage are beyond question.

Will-o'-the-wisp Objects.

Some are not content to stop here and acknowledge that a sufficient purpose has been found. They would set up the teaching of literature as the machinery for making writers. Or they declare that the school has done its duty only when literary appreciations have led to moral conduct. In order to square our promises by performance, let us stand on the solid ground of what the subject can do, and what when given half a chance it does do, than to depend on any frail hope as to what we may fondly wish it should do or might do.

If an intelligent teacher were asked by a parent, "Can you give my boy,—an ordinary normal boy, under ordinary normal conditions,—a love for the works of Shakespeare and an appreciation of the world's best known, most used literature?" she would not be deceiving herself or him to say, "Yes, I can. Give me the boy, and don't bother me with a course of study that puts everything before literary appreciation, and I'll give the boy a love for the world's best stories." But if the parent were not satisfied therewith and asked in addition,—“Then will you not, also, teach him to write such plays as Shakespeare wrote, or at least something or other that the world will love and hold to?”—the teacher, being intelligent, and not

being in the business of taking money and children under false pretenses, should say, "No, I can't do it. If I could, I would resign the teaching of school and take to running the universe." Any ordinary teacher can lead any ordinary boy to admire the heroism of Leonidas or the civic virtue of the Consul Brutus;—attitudes of feeling that place him at one on these points with the rest of the world. But she would have to remodel his ancestry, reconstruct his home life, direct his doings and his diet, supervise his vital functioning, control the operation of his seven senses, and then at just the right psychological moment create exactly the right situation in order to make him fight like Leonidas, or serve the state as did the first Roman Consul. Life conduct is the resultant of a complexity of forces over which the school has but a limited control. There is no school formula in literature or any other subject that will make the pupil truthful, or kind, or self-reliant, or honest, in the situations that later years may bring forth.

By-Products.

Yet for those who would shrink from believing this,—a fact commonly attested in the experiences of every one,—there is still some comfort. Our emotional experiences and our mental attitudes that we gain from literature are factors in the complex of causes that determine conduct. The boy who admires the fidelity of Pythias may not be faithful in a much less trying situation; yet his admiration for the ideal love of the hero has set up a tension toward the right. Public opinion, too, is a very powerful factor in shaping individual conduct. If our literature could lead to a crystallization of strong community feeling on the subject of family affection or civic duty, a force would be established powerful enough to direct the actions of the individual in the specific situations involved. But when all is said and done the direct, positive end of school work in literature is pure appreciation of the stories to which the world clings. What by-products may come from this, what far distant, untraced consequences may arise, are not practical objects toward which to aim. They will take care of themselves if we but teach literature so as to draw from it its real and palpable values.

Objects Must be Attainable as well as Desirable.

Let us be content, therefore, to see literature do what it always has done in the education of the feelings and in yielding the main supply of the culture of the race. Otherwise in trying to get from it results that are speculative and remote we will throw away the substance in grasping at the shadow. It has been said that some of the best mines in Nevada have been promoted and overcapitalized until they have become the wildest of wildcats. Gold is in these mines,—loads of it; but when the prospective investor has asked what he could get by putting in his savings, the promoter instead of showing that the dividends would pay for a modest house and lot in the suburbs, has dazzled him with visions of a palace on Fifth avenue and a steam yacht on the Mediterranean. In our efforts to get something good out of literature we must not be guilty of overcapitalization, or of exploiting

the wrong leads. Values are before us, well worth the winning,—tangible values, demonstrably within our grasp,—if we but square our work to attain them. There is so much for the teacher of literature to do which should be and can be done,—and that in most schools is not being done,—that there is no time to follow every hue and cry promising the speculative dividends of frenzied pedagogy.

THE CONTENTS OF THE PROPOSED COURSE.

Stories.

The myths, legends, and stories selected for presentation have been selected by their fitness to secure the purposes which the course has in view. They were not selected by the writer: the world long since picked them out. They are included here because the world has included them in its list of best loved master-subjects.

They are simple as to motive, incident and plot. They are wholesome in their appeal. They are all typical of the literature which life has found most place for. Two stories only, *Ivanhoe* and *Baucis and Philemon*, must be excepted from this statement. *Ivanhoe* has been introduced as a fitting cap-stone to the legend and story of the age of chivalry, and as a type of the romantic novel. *Baucis and Philemon* claims a place because it seemed well to step out of way, if necessary, to find a tale in which common hospitality is the theme.

Without exception, the stories are simple in motive, incident, and plot. They are all wholesome in their appeal to the feelings of the hearer. They are all vibrant with the deepest and most forthright and best loved ideals of the race.

No Long Poems.

No long poem has even won to a widespread, long sustained affection in the hearts of the people. We shall not try to justify this statement here; or make effort to show how certain apparent exceptions to the rule are really not exceptions at all. Most of us will admit the truth of the proposition without delay. It must be clear to any one, upon an instant's thought, that no long poem can be named to compare in popularity with the *Charge of the Light Brigade*, *A Man's a Man for a' That*, *America*, and a score of other little outbursts, each breathing in a few lines of melody almost musical, a single gush of feeling.

Strange to say, tradition has long forced the common schools to fill their courses of study almost wholly with this one class of literary production which has held last place in the world's interests,—the long poem. Worst of all, the long poems selected have generally been of adult interest, reflective, didactic, ultra-complex in thought and form, full of motives, situations, and allusions of a kind to challenge the wits of the literary connoisseur. The theory has been that nothing is too good for little children,—even if it prove to have been too philosophical, pedantic, labored or over refined in matter and manner for nine tenths of the world full of book loving adults!

Because the long poem has a relatively unimportant place in the staple literary culture of the world, and because, in any event, the surest way to fail to develop an appreciation for poetry is to introduce children at once to the most complex and artistic products of great artists, the long poem has been omitted from this course.

Plenty of Short Poems.

The poetry of the people is short poetry. We find it in the ballad and the lyric,—poetry to be memorized, recited and sung. We find it characterized by these qualities: It appeals to fundamental, primitive emotions. It is forthright and unsophisticated in its loves and hates. It is short, simple, narrative, and swift-moving.

A number of short poems of this sort have been worked out in this course for presentation by the teacher; and a list of others of the same sort and suitable for similar treatment is to be found on page 71. These specific poems do not make claim to such general currency as do the stories. They are, however, representative of a class of poetry which maintains a claim upon the appreciations of all. Through them we shall secure not only the specific culture which contact with them yields, but we shall win as well an interest in and taste for the wholesome, simple, folk poetry which they represent. It was through the love of poetry of this sort that the race first won its way to whatever range of appreciation it now possesses. And children of the present day still find the old way to a love of poetry the easiest for them to follow.

The Arrangement of the Content.

The selections have been arranged in an order roughly following a chronological sequence of their incidents. This is of distinct help to the teacher, because it provides that a number of stories with the same background and general setting will follow one after another. Thus we may roughly group the selections into the following classes: Greek Myths; Stories from Greek History; Legendary and Historical Tales of Rome; Stories of Chivalry and Heroism in the Middle Ages; Stories of the Struggle for Liberty. The teacher will, therefore, not find it necessary to build up a new background and a different literary atmosphere of time and place for each new selection.

The short poems have been sprinkled throughout the course. Such others as may be added from the list suggested should also be distributed so as to afford variety to the work.

THE PLACE OF THE COURSE IN THE CURRICULUM.

This course is planned to require not less than three periods per week for two years,—preferably the seventh and eighth grades. In some schools the work in oral reading is practically discontinued at the beginning of the fifth year. In others it is continued through the eighth. But in any school, with fair teaching and a common sense standard of attainment in view, there

is no need for drill in oral reading to occupy more than two periods per week during the last two years. The remaining three periods may then be claimed by the literature work.

In schools where the place of formal reading has been carefully worked out there is doubtless more time available for literature than this minimum of three periods during the last two years. In such schools, by the introduction of some of the additional short poems, this course may be expanded into sufficient work for three years; and if desired, the inclusion of a few additional stories will provide adequate work for three periods per week during all four of the grammar grade years.

One thing should be distinctly understood. The time required in which to teach this course is claimed for literature: not for composition, or oral expression, or formal reading or anything else under the sun.

A word should be said right here concerning the adaptability of the different selections to the different grammar grades. Some may say that Greek myths should not be given to children in the fifth grade; or that the story of Brutus and Cæsar should have no place in the grammar school. As a matter of fact either of these subjects is fit for presentation to children in the fifth grade or to men and women in a university: it all depends upon the depth to which the interpretation goes. The directions and suggestions accompanying the topics in the following course are designed to make each selection of value to any grammar grade class.

METHODS.

Suggestions as to methods have been offered in such abundance in the body of this handbook that it is almost unnecessary to say much about them here. Besides there is no one way in which all the selections should be taken up. Each story is best approached in its own way, and there are several distinct general lines of procedure. The treatment of selections in the following pages has been, therefore, an application of such method to each as its nature demands, and such as classroom results have shown to be most effective.

Nevertheless there are some fundamental propositions which have almost the binding force of axioms in the teaching of literature. It may be well for us to emphasize them.

The Teacher as Story-Teller.

Above all, the child must be introduced to the story in such a way that it claims his appreciations. First, then, the story should be told to him by the teacher. Through her telling, its situations may be made clear. Many of the stories, indeed, have no standard masterpiece form suitable for presentation. The stories of Hercules, The Trojan War, Marathon and Thermopylæ, William Tell, Alfred the Great, Joan of Arc, and Damon and Pythias are examples of this class. The teacher should have access to reading sufficient to saturate herself with the spirit and meaning of each. She should see just what situations are adapted to arouse class appreciations.

She should know in advance what emotional responses her class work should create. And then, the preparation being adequate, she should tell the story to the class for all that it is worth. The same method should be used in most cases in presenting a poem or a story that has been done into masterpiece form by some author. In the case of such selections as *Ivanhoe*, and *Horatius* the teacher will find this story-telling to be the surest avenue to the interests and awakening tastes of the children.

The Teacher as Interpreter.

This is the fundamental idea of all the various methods that have been found effective: the teacher should be the interpreter, the medium through which the spirit of the story reaches the class. She should use the text, supplementary pictures, chalk and blackboard, and all the accessories that may help her in the work. But the accessories must keep to their proper place: they must always be recognized as means and not as ends in the work of interpreting a good story.

Two general objections have been urged against this practice. One objection is to the effect that the average teacher can not tell a story. The other is that no teacher can tell a story as well as the author of a masterpiece has told it. Both charges at first sight may seem to be correct, but neither when subjected to analysis is found to contain truth pertinent to the issue. Power in story-telling is a natural attribute existing in varying degrees in all of us. To be sure, false practices will inhibit its expression and may in time cause it to atrophy. The teacher who has spent twenty years conducting books-closed quizzes may have some difficulty in calling up an expression of her neglected power of story-telling. But even in her case it can generally be done with some effort.

In the case of a teacher who has maintained the strength of her instinctive story-telling impulse by using it, as well as in the case of the young teacher who has not destroyed this aspect of her human nature by false practices, there is no danger of failure in the work.

But how, it is asked, can even a reasonably good story-teller present the selection in as effective a form as the great poet or story-writer? The answer is to be found in the fact that the teacher is dealing with children whose appreciation of belles-lettres has not begun to grow. The merest amateur can tell the story of Macbeth to an eighth grade class so as to arouse a far deeper appreciation of the tragedy than would be awakened if the immortal text itself were placed in the hands of the pupils. She will be able to make any of the *Æsop's Fables* many fold as effective in the primary school than the brief, pithy text can make it. She can give to twelve- and fourteen-year-old children a keener insight into the motives, issues, and situations of the Trojan War than the best translator of Homer could possibly convey. And in all such cases she will really be leading up to and paving the way for the later adult appreciations through which our world-known masterpieces will be opened to the minds and hearts of the children as they develop. It is true that to the adult whose tastes have

been developed by long and friendly touch with good books the story-teller must give place to the story-writer and the poet. But to say that this is true in the case of grammar school children is to assume that they are already equipped with full-fledged power of literary appreciation. This is no less than to say that the children already have that which we are bending our energies to give them, and which under present conditions we have been unable to give them in eight years of school work. No child springs at once or by inspiration into a love for books. It is, therefore, the purpose of the teacher as a story-teller to start him right in his development; to give him the heart of the story or the poem, to make its great characters and situations live in his imagination; to break down the barrier set by the form of the masterpiece; and thus to put him in the way whereby he may attain at length to the new values and richer flavors which the masterpiece may hold.

What About the Literature Text-Book?

It is clear that the children can not be asked to buy texts of all the selections included in this course. What, then, is to be done? In the main, we will do without texts. After the teacher has told the story and properly exploited all its meanings; after she has given her pupils all the culture it has to offer, all the emotional attitudes which it is able to arouse, all the desire for pleasure reading which it may be made to yield; then, after the pupils have given expression to each of these results: what is there left for a text to do? And in the attainment of these ends the text has no part to play. There must be, of course, books for the children to read as pleasure reading in connection with their course in literature. But these should be a part of the school library. (See Chapter IV.)

In the case of the poetry, the children should purchase and use some good collection of the common poems of the people. All of the following collections are good. Each of them contains a large number of the poems included and suggested for inclusion in this course:

Gayley and Flaherty: *Poetry of the People*.

Montgomery: *Heroic Ballads*.

Burt: *Poems Every Child Should Know*.

Besides this collection of poems, the text of *Ivanhoe* or a good assortment of Greek stories, or the *King Arthur Tales*, may be purchased by the children. But in such cases the text should be considered as a book in which the pupil is to do pleasure reading between class lessons. It will be decidedly more profitable for all concerned to put all such story reading where it belongs as a part of the pleasure reading work, and to provide for it through the school library.

In the event that the teacher should find it desirable,—as she may in rare cases,—to present portions of some prose story to the children by placing it before them in the form given it by some author, and in the case of the presentation of the text of poems, the content of the selection should be made clear to the children in advance, or an adequate basis for class appre-

ciation of the text otherwise established. The text of the author should then be read by the teacher to the class, with such interpretation interwoven as it may need. *In no case should the text be made a reading lesson, or be introduced by the pupils reading it in rotation.* This gives the author a decent chance to have his message delivered. It is absolutely essential if appreciation of the beauty and force of the poem is to be brought home to the children. As this point has been touched upon in discussing the state of our present method, it need not be amplified here. It should be remembered that the omission of class oral reading in literature need not mean the omission of any part of the necessary oral reading work of the pupils. It does mean that the teaching of oral reading can not be well done or even attempted during the literature hour without defeating the ends for whose attainment the hour was presumably devoted. Teach oral reading as much as you please and to the attainment of such proficiency as may be desired. But don't try to teach it while your principal aim is to touch the hearts of children by opening them to the emotional call of some rare old poem or the charm of some splendid bit of prose.

Class Activity.

Whether the teacher is telling the story, or reading the poem or short prose quotation, the class should be continually active. In every turn of the story, in almost every sentence of the text, lies an opportunity for a stimulating question, and a quickening answer from the class. Discussions of motives, conclusions as to probable results, expression of hopes and feelings, shrewd forecasting of the next step, answers to semi-rhetorical questions,—all these and a score of other opportunities will be ready at the teacher's hand and will serve to keep at white heat the interest of the class. It should be remembered that a passive class is emotionally and mentally an unproductive class when compared with a group of children whose hands flash into the air and whose bodies are ever ready to start from their seats.

By means of this coöperative class activity the teacher will attain several results that should be present if the best work is to be done:

(1) A marked degree of mental alertness will accompany the progress of the work.

(2) The emotional reactions of the children will be made deeper and more intense.

(3) It will be impossible unconsciously to fail to make some point clear or to dwell too long upon other points.

(4) It will mean not only a richer but a more lasting appreciation of the selection by the class.

(5) It will afford a perfect measure of just what the class is really getting from the work.

It must not be understood that this class activity is to be a product of the formal books-closed quiz method. It should never be a bar to the progress of the interpretations or take the form of a check to the unfolding meaning of the selection. It should lead on to new points, quicken new feelings,

establish new associations, arouse fresh and constructive ideas. In this phase of the work the highest usefulness of the teacher as interpreter and inspirer of interpretation will be found. Through it the power of a great and fascinating art may be developed by her and given expression.

The Teacher's Preparation.

As in every other branch of school work, the whole worth of this course in literature depends upon the teacher's preparation. She must know her story: not only its main points, but also its details, its finer motives, its little turns and shades of meaning. Her mind must be full of mental pictures in which the action and background of the plot are bright and clear. Besides, to insure the appreciations of her class for the story, she must appreciate it herself. It must seem to her a tale well worth the telling.

Fortunately, the stories of this course are so well known that most teachers have a rough outline of many of them in mind. This outline must be filled out, and the suggestions under the heading, "Preparation and Presentation," are designed to help the teacher in putting her work into shape. She will find there suggestions as to where to place emphasis, what incidents to treat in detail, what points to make specially clear, what discussion to arouse and what appreciations to develop in the children. Certain pictures, sketches, diagrams and maps are also indicated as of essential value in the work of presentation.

Most important of all, the teacher will find under every topic, and in most cases after each lesson unit, a list of references for her to use in building up in her own mind a strong, vivid knowledge of the story. As many references as are commonly available have been included in these lists; but it is not expected that any teacher will read all the references suggested for use in the preparation of any selection. In many cases one good source of information, and in all instances access to three or four sources of lesser value will prove sufficient for good work.

So that the teacher may know just what minimum basis of reference material is required for first-class preparation, a special list has been prepared of the books found most useful. This list may be found on page 47. It includes a total of thirty books. These books, or other reference material of equivalent value, should be in every school library where this course of study is in use. Without them, or other matter of equal worth, preparation must be uncertain in the case of some of the topics. With them at hand there will be no difficulty in giving each story the treatment that it deserves. All the other books referred to in the reference lists following the topics have been listed on page 48 as, "Other Useful Reference Books." These should be in the school library in case it is possible to provide them. They may be secured in the order in which they are listed for they have been set down approximately in the order of their usefulness to the teacher and the class.

It may be pointed out to any one who questions the desirability of placing so many books in the school library for the use of the teacher that all of the

references listed, and especially those in the "Minimum List of Reference Books," are adapted to the reading powers and tastes of the children as well. They will provide a portion of the necessary material for the supplementary pleasure reading of the pupils.

Memory Work.

Here and there throughout the course certain fragments of verse have been suggested as worth memorizing. To these, the teacher may find it possible to add a number of the more popular of the short poems. But in no case should anything be prescribed for memorization before its beauty has made successful appeal to the hearts of the pupils. It will be found, naturally enough, if the work is well done, that the class will appreciate most keenly the fragments and selections that have won their way into the memories of the rest of mankind. Memorization should in such event be asked of those parts which receive general class consent as worth remembering. The process will then have become an almost involuntary reaction to the beauty of the lines.

Literary Knowledge and the Cumulative Review.

It is no secret that the graduates of many of our literature classes are almost as deficient in their knowledge of commonly current literary fact as they are free from true literary appreciation. Graduates of our schools do not know who wrote *Ivanhoe* or when that hero lived or what a knight was. They have forgotten that Horatius was a Roman and lived a long time ago. They forget whether King Arthur signed the Magna Charta,—or was murdered in a tower! Nor may we ever be sure of permanent accuracy on these and a host of similar staple literary facts by one presentation of the stories and selections involving them, no matter how skillfully that presentation may be made. Something special should be done, therefore, to insure the permanence in the pupil's memory of such literary knowledge as will prove of value to him.

This may be done in the following manner: When all the work of interpreting a selection has been completed the teacher should hold a brisk review of the various scraps of knowledge concerning it which are worth holding in mind. These should be brought up for further review at the beginning of each period in literature, and to them should be added the facts selected as worth retaining in mind when each successive selection is finished. The review thus becomes cumulative and systematic, and the literary knowledge that it wishes to make hard and fast in the pupil's memory is thus conserved.

For two reasons a special portion of each period should be formally given over to this work. First, so as to insure its being systematically done; for without system the idea will come to naught. Second, so as to set this work of reviewing and fixing the facts worth permanent memorization as far from the regular method in literature as possible. The teacher should keep in mind the fact that the cumulative review work and its method

should have no part in the presentation and interpretation of the selection: that it is not a method of teaching literature, but merely a very formal device for tacking down for permanent possession a few facts which have already been presented and illuminated in the regular work of the literature hour.

Each of the selections treated in this bulletin is followed by a list of questions which call for such facts as should be included in the cumulative review. The cumulative review questions of the first selection must not be dropped as the content of the review grows. They should come up regularly for recall until the whole course is finished. This will keep the review work truly cumulative, and will insure its efficiency in establishing in the pupil's mind a useful and permanent fund of literary facts. Five minutes at the beginning of each period of literature work will be adequate time for holding the review drill in the case of small classes.

A SUMMARY.

Thus we find our plan for the work in literature taking shape. Its principal points may be summarized as follows:

1. The purpose of the course is to give the children such knowledge, culture, literary appreciations and good reading habits as may be derived from contact with the staple literature of the race. These objects are definite, attainable and of essential value.

2. The content consists of stories and poems which have won and held a place in our common literary heritage.

3. The course is assigned a definite place in the curriculum to consist of not less than three periods per week during the last two years of the grammar grades. (One of these periods is to be used to stimulate pleasure reading and good reading habits.)

4. All method is aimed directly at appreciation. Hence the teacher is to be story-teller and interpreter. None of the work is to take the form of a lesson in oral reading, an exercise in the analysis of language forms, a cram in biographical data, or anything else, save an appreciation and understanding of the story or poem in hand. Class activity is to be aroused throughout the work.

5. A list of references is provided for the teacher's preparation and for pleasure reading by the pupils, and a minimum list is suggested as a basis for the course as a whole.

6. Memory work is required of the pupils, but only after appreciation has been aroused.

7. A systematic cumulative review is provided so that pupils may retain such knowledge values as the course holds. This review is to be applied for a few minutes at the beginning of each lesson period.

One phase of the work, the development of good reading habits, has not as yet been fully considered. It has been set apart for detailed treatment in the following chapter.

CHAPTER IV.

PLEASURE READING AND GOOD READING HABITS.

The presentation of the stories and poems of this course to the children is aimed to give outright, by virtue of the kind of selections which it contains, an appreciation of the most valuable portions of our literary inheritance to each boy and girl. But this is by no means the whole object in view. If each individual were to end his acquaintance with literature with the completion of the selections outlined in this course one of the principal purposes of the work would have been neglected. A wholesome contact with literature means far more than an appreciation of half a hundred selections, however important they may be in themselves. It means, indeed, no less than some knowledge of and taste for further association with the whole wide world of books. To the end that this wider interest in the world's literature may be developed it is necessary to lay plans for the stimulation of tastes and habits in general reading. The success of this phase of the work will prove the best result of the school course in literature.

The Value of Good Reading Habits.

The values to be found in a friendly liking for good books hardly need to be discussed. Surely, there is no need of extended argument to urge their importance in the shaping of a well-rounded life. The man who owns no general interest in the written lore of his mother tongue must ever be a stranger to a thousand and one fragments of useful knowledge which pass current among his fellows. The wider lore of legend and history, the varied life of mankind beyond the four walls of his immediate experience, the manifold interests which the world has in distant places, in other times, in all good things old and new: save through the reading of books these will hold but little wealth of thought for him. Besides, he will be blind not only to the knowledge which general reading brings: the sentiments, ideals and emotional attitudes which a wide contact with literature inspires in others will find no response in him. Poems which have aroused the best sentiments of mankind, stories which have strengthened the ideals of a people, novels and dramas which have disciplined the pulse beat of our common human feelings, interpretations of life which have directed the attitudes of men in the issues of social living: to a full share in all of these and to his rightful portion in their successors of this day and the days to come he must remain a disinherited heir.

Reading Habits, an Unfailing Source of Pleasure.

But, after all, when moralists and pedagogues are done talking, good reading habits fall back upon their simplest and surest basis for justification. Men have developed reading tastes and habits not because some one has analyzed their results and found them good, but because *books have proved an unfailing source of pleasure*. Each one of us wishes to see life more fully than circumstances will permit. Each longs for action such as limitations within and without prevent. And to all of us comes the desire to identify ourselves through the proxy of the imagination with those who have shown forth the action, thought and feeling which we hold as worthy of ourselves at our best. To the minstrel of old, to the story-teller and writer, to the actor, to the poet, to the novelist, to the explorer of new realms of earth or thought, to all pioneers who open the way to new visions of life and of the human heart, mankind turns yet as it has ever turned for one of its dearest pleasures,—the pleasure that comes with release from the limitations of paltry personal experience.

READING HABITS SHOULD BE MADE A DEFINITE AIM.

Heretofore we have promised the result of good reading habits as one of the dividends of our school work in literature. All too frequently we have failed to redeem the promise. Plenty of reasons for this failure may be found in the evils of the traditional method and content of the course and these have been discussed in an earlier chapter. But the promise may still remain unfulfilled in spite of a wider content and in the face of methods designed to arouse an appreciation of that content. Like any other educational result, if it is to be attained it must be kept steadily in view as a definite aim of the work. Our business here is to provide a way which the average teacher in the average school may follow with success in developing sound reading habits among average boys and girls.

The Kind of Books for Pleasure Reading.

Like any other habit, a friendship for books must be based upon many repeated experiences. Our first business, therefore, is to provide suitable pleasure reading outside of the regular class work in literature for the pupils to read.

In the making of lists of books for children to read there is no end. Every one who has had anything to do with shaping a course of study in literature has probably tried his hand at it, and few things have been so often and so poorly done. The titles suggested in the following pages and in the list entitled, "*Books for Pleasure Reading*," (pp. 46-47,) are therefore offered in no spirit of complacent self-assurance that they form an ideal list. What is sought in this attempt to set down material for pleasure reading is a list which will offer to the teacher books of proved value. It aims to make it unnecessary for the teacher to build up without suggestion a list of her own. It may help to keep from the shelves of school libraries the dead and deadening stuff which is still sometimes found there.

Standards for the Selection of Pleasure Reading.

The books suggested at the end of this chapter as a basis for pleasure reading have been tested by certain standards. The first and most important test for admission is that the book must be one which children have shown that they like to read. It is idle to try to urge boys and girls to read what some moralist thinks they should read or what some psychologist thinks should be of most interest to them. Every selection in the list has actually proved its claim on the interests of the generality of children.

In the second place, every book in the list has been judged on the side of its character. Children, left to themselves, will read bad books as readily as good ones. No book on the dime novel order with morbid situations, unreal motives, has been included. We can do better than to present morbid situations, unreal motives and unwholesome heroics where wrong is made to appear right and right is made to seem commonplace and uninviting. Therefore, while no selection has been included because it had a moral tagged on to it or some other special ax to grind, nevertheless every one is healthful and wholesome in its tone.

In the third place, the list as a whole has been designed to cover all phases of children's interests in books. Stories of wonder and mystery, of gods and superhuman heroes, of dwarfs and fairies and enchantment are included. There, too, are the fables and animal stories in which many children delight. Tales of pure adventure and perilous exploit are found in abundance. Some of these tell of man's conquest over hardships of nature; other have to do with warlike enterprises. Love stories also are there,—clean, simple, dealing with the old, old story in ways to arouse high and unselfish ideals. And the literature of pseudo-science and of juvenile interest in mechanics, electricity and toy making is given its due place. Sometimes it is wrapped with a narrative; other times it depends upon the charm of its inherent wonders to hold its readers. But always it stands ready to lead in the realm of natural science through a pleasant door. And the poetry which children, and adults too for that matter, care most about is there. For the needs of children young or old, for girls and for boys, for those who read little and for those who read much, for those whose tastes are reaching into adult interests and for those who still stand fresh-eyed upon the first plane of enjoyment the list is wide enough to provide.

Besides imposing these standards as to quality, the effort has been made to suggest a list which may prove within the means of the ordinary rural school. In graded schools it will be necessary to duplicate many of the books. Those marked with an asterisk are specially recommended for duplication. They have proved of marked interest to children. In case books not listed seem desirable, they should be tested by these standards of selection before purchase:

1. They should be of interest to child readers.
2. They should be sound in content and wholesome in their emotional influence.

A Time and Place for the Work.

In order to secure systematic results it is necessary to set aside a certain regular time and place in the curriculum for the stimulation of pleasure reading. "What!" teachers may ask, "Do you propose to add another straw to the breaking back of our course of study?" No such outrage is contemplated. It is simply proposed here that we should devote a portion of the time already apportioned to literature for the specific purpose of promoting sound reading habits. If such habits are one of the ends of the work in literature, then, like any other portion of the work, their development is worth a place in the programme. Otherwise, results will be uncertain and incomplete.

The plan adopted in this course of study is to set aside one literature period per week for the sole purpose of encouraging the reading of good books for pleasure. This is a very modest expenditure of time in view of the importance of the result to be attained. When we think of all the time spent first or last in teaching children how to read it will not appear a wasteful thing for us to spend one period a week for two years, or even for four years, in leading children to want to read. If possible, the pleasure reading period should fall on Friday. On that day there should be no home study assignments, and the children will feel free to take a book home just for the fun of reading it.

A METHOD FOR THE STIMULATION OF PLEASURE READING.

Now that the books and a time for the work have been found, it remains to be considered how the teacher may arouse a desire for pleasure reading. Briefly, the method may be outlined as follows: On the period set aside each Friday for the work, the teacher introduces her class to a number of suitable books. She may use any or all of the devices to stimulate interest suggested hereafter, or she may invent new devices of her own. She may exploit one book or several to the pupils. She may do most of the talking, or, better still, may leave most of it to the pupils. But in one way or another the period should result in a desire on the part of the children to read some of the books at hand for their use. Then, such books as may be sought by the children are to be issued to them for their pleasure reading in leisure hours, outside of school.

Devices to Encourage Pleasure Reading.

What makes a certain pupil desire to read a certain book at a certain time is sometimes very hard to say. There are many factors entering into such a desire and some of them are so seemingly trivial as to escape our attention. The color of the binding, the interest aroused by other books of similar appearance or by the same author, the character of the illustrations, the effect of some scrap of comment heard at home or on the way to school, the presence or absence of other plans for spending leisure time during the next few days: these and a host of like factors may give rise to a whim

strong enough to determine the desire of pupils, and especially of those whose tastes for books are still unshaped. In any case such factors help to add to the uncertainty of results in a piece of work where results at best can not be absolutely foreseen.

There are, however, other elements tending to make the reading of books pleasant or unpleasant which are directly controllable by the teacher. With attractive books on the one hand and a stock of well considered, effective devices for arousing interest in them on the other, the teacher may feel assured of a satisfactory percentage of success in the work. Some of the devices which have been found most effective in classrooms and library story hours where similar work is undertaken are suggested in the following sections. Now one of them, now another, should be used in such order as may seem best adapted to secure successful results.

Interest in Pleasure Reading Aroused by the Regular Work in Literature.

One of the most effective and desirable incentives to pleasure reading may be found in the appreciations aroused by the regular work in literature. If the class work has developed a real delight in the stories taken up there the class will be glad to read more of such stories for the sheer pleasure of it. For example, if the stories of Arthur have aroused the interest which they should excite the class will be open eyed with interest for more of the same sort. If the tale of the Trojan War has been made what it should be made, the children will be glad to read more of the same or kindred stories. If the work of the literature periods does not result in some such desire for contact with more of the same sort then it has not fully succeeded.

At the end of each topic in the course there is a list of books or selections under the caption, "For Pleasure Reading." In these lists have been placed stories similar in content, spirit or general appeal to the selection which they follow. They are proposed as suitable material to be introduced during the pleasure reading period while the interest of the pupils in their class work in literature is still strong. In this way the desire for more, aroused in the regular work, may find gratification in the books presented for pleasure reading during the Friday period.

At all times the teacher should feel free to introduce books other than those found in the lists following the literature topic then under discussion. She should specially encourage the children to ask for such books as they would like most to read.

The First Installment Bait.

One of the most common devices for stimulating interest in a story is to tell the class the first part of it. This should be done in such a way as to arouse an interest in the characters and their fortunes. Then the telling should cease just as the class has become eager with expectation of coming events. There are a number of books, otherwise excellently adapted to hold the interest of upper grade pupils, whose first chapters get under way so slowly or with such complexity that children have trouble in getting

started with them. *Ben Hur*, *Treasure Island*, and *A Trip to the Moon* are examples of this class. In the case of these the teacher should lead the pupils to the heart of the story by carrying their interest through the introductory chapters.

In some cases the teacher may find it best not to confine her exploitation of the plot of the book to its introduction. It may be found more effective to skip through the story, touching here and there the high lights of the hero's career. Of course, this must be done so as to arouse but not to satisfy the interest of the class.

The Influence of Comments by Pupils.

Nothing will float a book so quickly on the flood tide of general class appreciation as favorable comment by pupils who are recognized by their mates as leaders. Children are prone to feel,—and, it must be admitted, not without reason,—that the teacher has some ax to grind when she makes a recommendation. The shrewd teacher will find frequent occasion on which the pupils themselves may be led to exploit the virtues of their favorite books so as to arouse the interest of their fellows.

Keep the Supply of Books Slightly Below the Demand.

It is a curious trait of human nature that a thing so common as to be within reach of all loses its attraction. At all times the supply of books introduced during the pleasure reading period should be just below the demand made by the pupils. It is better to have one or two children wait for a few days for books than to hold up a surfeiting supply for all. Let it be understood by the pupils that the reading of pleasant books is an opportunity, not a favor to the teacher or a stern compulsion enforced by her. They should be tempted to jump at the chance rather than to feel that they need to be coaxed or goaded into it. In case a number want the same book, start a waiting list. Each one will desire the book all the more because others are anxious for it; and the desire will become all the keener because it can not be gratified at once. From time to time as the waiting list grows shorter the teacher may call class attention to the fact and give others an opportunity to put down their names for the book.

Place a Premium on Pleasure Reading.

Occasionally some one who has read and especially enjoyed a good story should be permitted to tell parts of it to the class. This should be done in the spirit of a treat to the class and as a privilege to the pupil who makes the report. It should be considered as a distinction carrying a certain degree of prestige with it. Sometimes in the literature, history, or geography recitation it will be possible to let some child refer to interesting persons or situations met by him in his pleasure reading. Thus, in the classroom it may be made clear, as life abundantly proves, that the knowledge and culture won from general reading has its value.

The Force of Personal Suggestions.

It will often happen that two or three pupils in a classroom do not wish to read anything. Sometimes such indifference is due to causes which no amount of patience and skill can surmount. More often the teacher will find that she has before her merely the problem of stimulating an interest in books in those whose earlier interests have never been aroused. It is a state of undeveloped tastes, not defective mentality or perversion that she has before her. Such indifferent pupils may sometimes be induced to read by means of personal and confidential talks with the teacher. During recess or before or after school the teacher may find out what the individual who does not wish to read cares most about, wherein his interests lie, which way his likes and dislikes turn. Then she may direct such incipient desires as she may discover toward some simple book suited to them.

General Suggestions.

It is impossible to give in categorical form or to state fully in any form the various expedients and devices whereby the claim of a worthy book may be made to exert itself upon the children. Each teacher will find that every child and every book may be brought together in a different way. The sincere appreciation of the teacher herself will generally go a good way toward arousing like feelings in the pupils. Sometimes the teacher may be able to tell how she has enjoyed a certain selection. Again, a scrap of comment about the author may be used to stimulate interest. Or, a comparison favorable to the selection in question may be made to some other book known for its charm by the class. The humor in a story may sometimes be sampled in the classroom to arouse a desire, or the tragedy or pathos or wonder element or mystery in a situation may be invoked as a lure. Once an author has established confidence his name may be used to conjure with. The mere fact that a story has to do with the sea, or with animals, or with war, or with Indians, or with some other stock content which has already proved of interest, may be the signal for a demand upon it. At all times the honest single purpose of providing real pleasure reading should dominate. The fact that the teacher knows that a good book yields not only pleasure but rich profits of many sorts may assure her of the value of her work. But a share in the knowledge that a certain book has lessons in it will not afford the class any zest for its perusal. Throughout the pleasure reading hour the pupils must know as of a surety that there is enjoyment locked up in the pages that are offered them: that it is not a lesson in morals, in manners, in geography, in history, in general culture, in what not, that is before them; but a good time well worth the having and not to be missed by any one who knows a good time when he sees it.

BOOKS FOR PLEASURE READING.

The books in the following list are suggested primarily for use by the pupils for pleasure reading. Those marked with the asterisk should be on the library shelves of every school. Such a collection of reading material for the children is within the means of the poorest district. In large schools as many as possible of the titles listed should be secured. Duplicates should also be provided for those which prove the most useful.

It will be noticed that a large number of the books mentioned here are included in the reference lists, pages 47-48. These have a double value. They are of use to the teacher in her preparation and they furnish material for pleasure reading by the pupils as well.

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| <p>*Æsop: <i>Fables</i>. (By Jacobs.)
 Alcott: <i>Little Women</i>.
 Alcott: <i>Little Men</i>.
 Alcott: <i>Old Fashioned Girl</i>.
 Aldrich: <i>Story of a Bad Boy</i>.
 *Arabian Nights. (Lang.)
 *Baker: <i>Boys' Book of Inventions</i>.
 Baker: <i>Second Boys' Book of Inventions</i>.
 *Baldwin: <i>American Book of Golden Deeds</i>.
 *Baldwin: <i>Fifty Famous Stories</i>.
 Baldwin: <i>Thirty More Famous Stories</i>.
 Baldwin: <i>Hero Tales</i>.
 Baldwin: <i>Old Greek Stories</i>.
 Baldwin: <i>The Golden Fleece</i>.
 Barbour: <i>For the Honor of the School</i>.
 Barbour: <i>Behind the Line</i>.
 *Baylor: <i>Juan and Juanita</i>.
 *Beard: <i>American Boys' Handybook</i>.
 Blaisdell: <i>Short Stories from English History</i>.
 *Brooks: <i>Boy Emigrants</i>.
 Burnett: <i>Little Lord Fauntleroy</i>.
 *Burt: <i>Poems Every Child Should Know</i>.
 Carpenter: <i>Story of Joan of Arc</i>.
 *Cervantes: <i>Don Quixote</i>. (Edited by Parry.)
 Churchill: <i>Richard Carvel</i>.
 Churchill: <i>The Crossing</i>.
 Churchill: <i>The Crisis</i>.
 Clarke: <i>Story of Caesar</i>.
 Clarke: <i>Story of Ulysses</i>.
 *Collodi: <i>Pinocchio</i>. (Cramp.)
 Comstock: <i>Little Dusky Hero</i>.
 Cooper: <i>Last of the Mohicans</i>.
 Crommelin: <i>Famous Legends</i>.
 *Custer: <i>Boots and Saddles</i>.
 *Defoe: <i>Robinson Crusoe</i>.
 *Dickens: <i>Tale of Two Cities</i>.
 Dickens: <i>Christmas Stories</i>.</p> | <p>Dickens: <i>Oliver Twist</i>.
 *Dodge: <i>Hans Brinker</i>.
 Doyle: <i>Sherlock Holmes</i>.
 Du Chaillu: <i>Stories of the Gorilla Country</i>.
 Du Chaillu: <i>Land of the Long Night</i>.
 Farmer: <i>Boys' Book of Famous Rulers</i>.
 Ford: <i>The Honorable Peter Sterling</i>.
 Francillon: <i>Gods and Heroes</i>.
 *Grimm: <i>Fairy Tales</i>.
 Greene: <i>King Arthur and His Court</i>.
 Greene: <i>King Arthur and His Knights</i>.
 Guerber: <i>Story of the English</i>.
 *Hale: <i>Stories of the Sea</i>.
 Hale: <i>Stories of Invention</i>.
 Hale: <i>Man Without a Country</i>.
 *Hawthorne: <i>Wonder Book and Tanglewood Tales</i>.
 Henty: <i>The Young Carthaginian</i>.
 Henty: <i>In Freedom's Cause</i>.
 Henty: <i>The Boy Knight</i>.
 *Hughes: <i>Tom Brown's School Days</i>.
 Hugo: <i>Jean Valjean</i>.
 Jackson: <i>Ramona</i>.
 Johnson: <i>Oak Tree Fairy Book</i>.
 Jordan: <i>Matka and Kotik</i>.
 *Kingsley: <i>Greek Heroes</i>.
 *Kipling: <i>Captains Courageous</i>.
 *Kipling: <i>Jungle Book</i>.
 *Kipling: <i>Second Jungle Book</i>.
 Lamb: <i>Tales from Shakespeare</i>.
 Lang: <i>The Book of Romance</i>.
 Lanier: <i>Boys' King Arthur</i>.
 Long: <i>Secrets of the Woods</i>.
 *Mabie: <i>Fairy Tales Every Child Should Know</i>.
 *Mabie: <i>Myths Every Child Should Know</i>.
 *Mabie: <i>Heroes Every Child Should Know</i>.
 *Mabie: <i>Legends Every Child Should Know</i>.</p> |
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- MacLeod: *The Shakespeare Story Book*.
 Maitland: *Heroes of Chivalry*.
 Marryat: *Masterman Ready*.
 *Martin: *Emmy Lou*.
 Meadowcroft: *A B C of Electricity*.
 *Montgomery: *Heroic Ballads*.
 Mulock: *John Halifax, Gentleman*.
 Otis: *Toby Tyler*.
 Otis: *Mr. Stubbs' Brother*.
 *Porter: *Scottish Chiefs*.
 *Pyle: *Merry Adventures of Robin Hood*.
 Pyle: *Boys' King Arthur*.
 Pyle: *Men of Iron*.
 *Radford: *King Arthur and His Knights*.
 *Raspe: *Baron Munchausen*.
 Roosevelt and Lodge: *Hero Tales from American History*.
 Ruskin: *King of the Golden River*.
 Scollard: *Ballads of American Bravery*.
 *Scott: *Tales of a Grandfather*.
 *Scott: *Ivanhoe*.
 Scott: *Talisman*.
 Scott: *Quentin Durward*.
 Seawell: *Little Jarvis*.
 *Sewell: *Black Beauty*.
 *Shaw: *Stories of the Ancient Greeks*.
 Shute: *Land of Song*. (3 vols.)
 *Sloane: *Electrical Toy Making*.
 Slocum: *Around the World in the Sloop Spray*.
 Snedden: *Docas, the Indian Boy*.
 Spyri: *Mouli the Goat Boy*. (Trans. by Kunz.)
 *Stevenson: *Treasure Island*.
 *Swift: *Gulliver's Travels*.
 *Tappan: *Robin Hood Tales*.
 *Tappan: *In the Days of Alfred the Great*.
 *Tappan: *In the Days of William the Conqueror*.
 *Thompson: *Wild Animals I have Known*.
 Thompson: *Krag and Johnny Bear*.
 Thompson: *Two Little Savages*.
 Thompson: *Alice of Old Vincennes*.
 *Twain: *Tom Sawyer*.
 Twain: *The Prince and the Pauper*.
 *Verne: *Twenty Thousand Leagues Under the Sea*.
 *Verne: *Mysterious Island*.
 Verne: *Trip to the Moon*.
 Verne: *Michael Strogoff*.
 *Wallace: *Ben Hur*.
 *Wiggin: *Rebecca of Sunnybrook Farm*.
 Wiggin: *Polly Oliver's Problem*.
 *Wyss: *Swiss Family Robinson*.
 Youth's Companion Series: *Stories of Purpose and Success*.
 Youth's Companion Series: *Daring Deeds*.

MINIMUM LIST OF REFERENCE BOOKS.

Reference to the following books or their equivalents will be found necessary in the preparation of the teacher for the work outlined in this course. Sometimes a single version of a story will prove sufficient. At other times several accounts will be of essential value. The reference lists and comments in connection with each topic in the course indicate what reading the teacher has need to do in order to get the best results. One thing should be noted: these references are not only of value to the teacher. They are so simple and so interesting that they may be used as supplementary and pleasure reading by the pupils. *All of them should be in the school library.* Perhaps many of them are there now.

- Shaw: *Stories of the Ancient Greeks*.
 Guerber: *Story of the Greeks*.
 Baldwin: *Old Greek Stories*.
 Baldwin: *Hero Tales*.
 Baldwin: *Fifty Famous Stories*.
 Hawthorne: *Wonder Book and Tanglewood Tales*.
 Kingsley: *Greek Heroes*.
 Hall: *Homeric Stories*.
 Clarke: *Story of Ulysses*.
 Clarke: *Story of Æneas*.
 White: *Plutarch for Boys and Girls*.
 Farmer: *Boys' Book of Famous Rulers*.
 Guerber: *Story of the Romans*.
 Haaren and Poland: *Famous Men of Rome*.
 Radford: *King Arthur and His Knights*.
 Mabie: *Legends Every Child Should Know*.
 Tappan: *In the Days of Alfred the Great*.
 Guerber: *The Story of the English*.
 Haaren and Poland: *Famous Men of the Middle Ages*.
 Tappan: *In the Days of William the Conqueror*.
 Dickens: *Child's History of England*.
 Warren: *Stories from English History*.
 Scott: *Ivanhoe*.
 Crommelin: *Famous Legends*.
 Pitman: *Stories of Old France*.
 Porter: *Scottish Chiefs*.
 Scott: *Tales of a Grandfather*.
 Hale: *Stories of the Sea*.
 Montgomery: *Heroic Ballads*.
 Burt: *Poems Every Child Should Know*.

OTHER USEFUL REFERENCE BOOKS.

The books in the list below will be found of value to the teacher as a basis for preparation, supplementary to the books in the list above. At the same time they will serve as a further source of pleasure reading for the children. They are listed in the order of their approximate value to the teacher and the class:

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| Pyle: <i>Knights of King Arthur.</i> | Blaisdell: <i>Stories from English History.</i> |
| Francillon: <i>Gods and Heroes.</i> | Church: <i>Stories from English History.</i> |
| Carpenter: <i>Story of Joan of Arc.</i> | Church: <i>Stories of the Old World.</i> |
| Brooks: <i>Story of the Iliad.</i> | Firth: <i>Stories of Old Greece.</i> |
| Clarke: <i>Story of Caesar.</i> | Gilman: <i>Magna Charta Stories.</i> |
| Mabie: <i>Heroes Every Child Should Know.</i> | Gayley and Flaherty: <i>Poetry of the People.</i> |
| Mabie: <i>Myths Every Child Should Know.</i> | Price: <i>Wandering Heroes.</i> |
| Baldwin: <i>The Golden Fleece.</i> | Hall: <i>Four Old Greeks.</i> |
| Bosworth: <i>Alfred the Great: His Life and Times.</i> | Haaren and Poland: <i>Famous Men of Greece.</i> |
| Cole: <i>Story of the Golden Apple.</i> | Johonnot: <i>Stories of Heroic Deeds.</i> |
| Abbott: <i>Life of Hannibal.</i> | Johonnot: <i>Stories of Other Lands.</i> |
| Scudder: <i>Book of Legends.</i> | Lang: <i>The True Story Book.</i> |
| Greene: <i>King Arthur and His Knights.</i> | Peabody: <i>Old Greek Folk Stories.</i> |
| Greene: <i>King Arthur and His Court.</i> | Perry: <i>The Boys' Iliad.</i> |
| Lanier: <i>Boys' King Arthur.</i> | Wallach: <i>Historical and Biographical Narratives.</i> |
| Morris: <i>Historical Tales,—Germany.</i> | Hude: <i>Favorite Greek Myths.</i> |
| Maitland: <i>Heroes of Chivalry.</i> | Gray: <i>The Children's Crusade.</i> |
| Lamb: <i>The Story of Ulysses.</i> | Guerber: <i>Myths of Greece and Rome.</i> |
| Frost: <i>Knights of the Round Table.</i> | Pratt: <i>Myths of Old Greece.</i> |
| Burt: <i>Herakles and Other Heroes.</i> | Bulfinch: <i>Age of Fable.</i> |
| Brooks: <i>Story of the Odyssey.</i> | Yonge: <i>A Book of Golden Deeds.</i> |
| Baldwin: <i>Thirty More Famous Stories Retold.</i> | |

The following books are so essential in the preparation of the teacher that they should be on the school shelves:

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| Creasy: <i>Fifteen Decisive Battles.</i> | Shakespeare: <i>Julius Caesar.</i> |
| Gayley: <i>Classic Myths.</i> | |

PART II.

IN THE BEGINNING.

General Comments and Suggestions.

In this topic will be found Greek stories, most of them well known, telling of the beginnings of things,—of the days when earth and man were young. Much that is introduced is rooted deep in our common culture: for example, the story of Pandora, the Greek flood myth, and the exploits of Prometheus. Much else is added by way of making atmosphere, color and general setting for the tales told here and in later units. The teacher should remember that it is as necessary to supply a background of time, place and general circumstance in telling a story as it is in setting a play.

Several objects should be kept in view in presenting this topic: first, to build up a background, to set the stage, so to speak, for Greek story; second, to give the pupils familiarity with such facts and references found herein as are world current; third, to cultivate the emotions of the hearers by arousing appreciation for situations that call up wholesome feelings of admiration, emulation, sympathy, hatred or contempt; and fourth, to kindle an enthusiasm for the worldworn yet ever fresh literature of Greek myth and legend.

The teacher should beware of using too many hard names. Remember that the names are “all Greek” to the children, and that if they are to become really acquainted with mythological characters it must be by meeting them one by one in an intimate and leisurely way. The following list includes all the proper names necessarily involved here: Jupiter, Juno, Venus, Mercury, Prometheus, Titans, Pandora, Epimetheus, Deucalion, Greece, Mediterranean Sea, Olympus, and Delphi. Other gods may be introduced and partially characterized without the use of their names. But the topic must be made a story at all hazards, and not a tiresome classical dictionary lesson. Let the Greek god family unfold, deity by deity, as the stories introduce them. It is better to learn who Minerva was by hearing of what she did in certain specific and interesting situations than by memorizing a list of colorless attributes and generalizations about her.

The following references will prove of value for preliminary preparation:

Shaw: *Stories of the Ancient Greeks*, pp. 6-21.

Guerber: *Myths of Greece and Rome*, pp. 11-38.

Gayley: *Classic Myths*, pp. 37-50.

Baldwin: *Old Greek Stories*, pp. 7-32.

Peabody: *Old Greek Folk Stories*, pp. 8-17.

The material for the topic may be found in Shaw and Gayley, save for such expansion, emphasis, and omissions in places as is suggested in the following treatment of the lesson units.

Preparation and Presentation.

LESSON UNIT ONE: In the Golden Age.

Special references:

Baldwin: *Old Greek Stories*, pp. 7-13.

Gayley: *Classic Myths*, pp. 37-44.

Firth: *Stories of Old Greece*, pp. 13-16.

It is necessary in this unit to depart a little from each of the above accounts in order to secure the most rational and interesting succession of events. A story based on the following outline will present a dramatic development of the incidents:

First, describe the life of the gods in high Olympus. (See Baldwin: pp. 7-9; and Shaw: pp. 1-5.)

Second, tell about the Golden Age. This involves the story of the creation of the earth,—at first a perfect place,—and the creation of godlike men to enjoy it. The gods themselves sometimes came down to visit with men in those days.

Tell how this splendid time passed away because of war between the gods and the Titans; how, one by one, ills fell upon the earth until the old race of godlike men had a miserable time of it and became savage and wicked. Then the gods came down to pay them no more visits.

Chalk Sketch:

Palaces of the gods above the clouds on Mount Olympus.

LESSON UNIT TWO: How Prometheus Created Man and Gave him Fire from Heaven.

Special references:

Baldwin: *Old Greek Stories*, pp. 14-17; 23-25.

Shaw: *Stories of the Ancient Greeks*, pp. 6-9.

Firth: *Stories of Old Greece*, pp. 89-92.

Peabody: *Old Greek Folk Stories*, pp. 8-12.

Gayley: *Classic Myths*, p. 44.

Pratt: *Myths of Old Greece*, Vol. II, pp. 5-9.

Judd: *Classic Myths*, pp. 60-63.

Guerber: *Myths of Greece and Rome*, pp. 25-28.

Burt: *Herakles and Other Heroes*, pp. 118-121.

Hyde: *Favorite Greek Myths*, pp. 1-5.

Francillon: *Gods and Heroes*, pp. 11-13.

The last unit ended with man in a dismal plight. This one begins with an introduction to the one friend, Prometheus, who stood by man through all his increasing troubles. Show how natural it was for Prometheus to love mankind by telling the story of his creation of man. Tell how he secured the first fire and how Jupiter took it away in spite; and finally how it was recovered for the use of men by the bravery of their champion.

Throughout this unit make Prometheus and his brother helpers of the world. Tell how they worked to make the earth beautiful again after it had been turned into a desert by the wars between the gods and Titans: how they traced rivers, planted forests, calmed wild storms, sent warm showers, and laid out bright meadows. How, above all, Prometheus strove with success to give mankind the mastery of the earth through the use of fire. A picture should be drawn of the weakness and misery of man before he possessed fire.

When the good works of Promethens have been fully told, then should come the fearful punishment inflicted upon him by Jupiter. But do not leave the story without a hint that after long time he is to be rescued by another great friend of the world.

Chalk Sketch:

Prometheus stealing fire from the chariot of the sun.

LESSON UNIT THREE: Pandora and the Box of Troubles.

Special references:

Hawthorne: *Wonder Book*.

Shaw: *Stories of the Ancient Greeks*, pp. 10-14.

Baldwin: *Old Greek Stories*, pp. 18-23.

Firth: *Story of Greece*, pp. 93-96.

Gayley: *Classic Myths*, pp. 44-47.

Pratt: *Myths of Old Greece, Vol. II*, pp. 11-15.

Guerber: *Myths of Greece and Rome*, pp. 28-35.

Francillon: *Gods and Heroes*, pp. 13-17.

Hyde: *Favorite Greek Myths*, pp. 6-9.

Of all the above accounts Hawthorne's is perhaps best in most respects. It loses force, however, because in it Pandora and her mate are presented as children. While such a cast of characters may be all very well for story telling in the first two or three grades, it would not be most effective for older pupils. Unless the principal characters are made adults the story could hardly have the significance or dignity required in a sequel to the work of Prometheus and in a story presenting one important episode of the creation.

The general spirit of Hawthorne's version and the emotions it arouses should be reproduced as far as possible; save that it will be better to represent Pandora as a gift from the gods that involved a punishment for man because of the help given him by the rebellious Prometheus.

The creation of Pandora by all the gods is an episode of peculiar beauty and interest, and is worth detailed presentation. It should be made a medium, also, to further acquaintance with the various gods. Through it the class will come to know Juno as queen of the heavens, Venus as goddess of love, and Mercury as messenger of the gods and patron of artificers.

The crisis of the story is, of course, the opening of the box, and it should be developed with an abundance of vivid detail. Draw a picture of Pandora's life with all its joys. Then develop the curiosity that made her

unhappy: how it grew and grew until she forgot about all the pleasant things about her and thought only of the beautiful box that she had been forbidden to open. Trace the struggle with her curiosity step by step until the final outcome. Do not fail to give the story the vital touch of present consequences by reference to the fact that even to this day we have sickness, cold, hunger, spite, hatred, and pain. So, too, we have hope, which helps us to drive away the busy troubles which fly about to make us miserable. Here, as elsewhere, the smack of things present will be found to add vividness and the flavor of personal interest to the story.

Chalk Sketch:

Pandora opening the box; or,
The open box.

LESSON UNIT FOUR: The Flood.

Special references:

- Shaw: *Stories of Ancient Greece*, pp. 18-21.
Baldwin: *Old Greek Stories*, pp. 26-31.
Peabody: *Old Greek Folk Stories*, pp. 13-16.
Pratt: *Myths of Old Greece*, Vol. II, pp. 17-35.
Gayley: *Classic Myths*, pp. 48-50.
Guerber: *Story of the Greeks*, pp. 19-20.
Guerber: *Myths of Greece and Rome*, pp. 36-38.
Hyde: *Favorite Greek Myths*, pp. 10-13.
Francillon: *Gods and Heroes*, pp. 18-23.
Burt: *Herakles and Other Heroes*, pp. 126-132.

In this unit we have the account of man's increasing wickedness,—due no doubt to all the troubles turned loose by Pandora,—the destruction of the race by Jupiter, and the founding of a new population by Deucalion and his wife. The account given by Baldwin is an excellent basis for the story, except that the teacher should substitute the episode of the oracle for the chance meeting with Mercury when the event of the restoration of the race is reached. At this point it is better to follow the version of Shaw or Peabody or Gayley, not only because it is the best known, but also because it is more interesting and because it introduces the class to oracles.

The teacher should have a clear idea about oracles before telling the story. (See Shaw: pp. 15-17.)

Tell the story so as to illustrate and emphasize some of their more common characteristics. The following should be woven into the story:

1. An oracle was the place where gods spoke to men.
2. A temple stood by the spot.
3. Reverence and offerings accompanied all appeals to oracles.
4. The response had a double meaning: the gods answered in riddles.

The device of bringing the story into touch with the present should be employed in the conclusion by referring to the new race as the first of the present men. The class will never fail to respond when the wonderful,

beautiful, mysterious or admirable is skillfully brought into some relation with them and their present day affairs.

Chalk Sketch:

The temple at Delphi; or,
Deucalion and Pyrrha adrift.

For Pleasure Reading.

In the list that follows may be found a rich store of old Greek stories suitable to the interests of most children of the fifth and sixth grades. This material is meant to be used not only in connection with this topic, but in connection with and following the class work on all the remaining Greek stories. It should not prove difficult to inspire a keen desire for it. But in extremely backward cases, where it seems impossible to encourage a self-expressed demand for some of it, short, easy and interesting stories should be assigned.

The teacher should feel that her work in literature is incomplete unless the appreciations around in the class work are strong enough to point the children toward pleasure reading along similar lines. The following material, or such parts of it as may be made available, should be brought to the attention of the children during the pleasure reading hour next following the class work outlined in the foregoing lessons. Upon the pleasure reading of the pupils depends the formation of their reading habits. It must be considered a fundamental part of the course, since without it we can not attain one of the first objects of the work. (For suggestions and methods, see "Pleasure Reading and Good Reading Habits," pages 39-45.

Shaw: *Stories of the Ancient Greeks.*

Baldwin: *Old Greek Stories.*

Hawthorne: *Tanglewood Tales.*

Kingsley: *Greek Heroes.*

Baldwin: *Hero Tales.*

Francillon: *Gods and Heroes.*

Firth: *Stories of Old Greece.*

Pratt: *Myths of Old Greece.*

Judd: *Classic Myths.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Where did the gods live?
2. In what land is Mount Olympus?
3. Who was the ruler of gods and men?
4. What sort of beings were the Titans?
5. Who was Prometheus?
6. What gift did he bring to man?
7. How did Pandora bring trouble into the world?
8. What was an oracle?
9. What was so puzzling about its answers?

HERCULES, THE FRIEND AND HELPER OF MEN.

General Comments and Suggestions.

The best versions of the exploits of Hercules are full of first class material for our course in literature. First, and most important of all from our standpoint, they contain a large amount of reference and allusion matter that passes current among people of good general culture. Second, they enlist the emotions in situations demanding admiration for courage, sacrifice and social service, and calling forth indignation or contempt for cowardice, envy and selfishness. Third, the stories are easily adjusted to any grade of interest. And fourth, they have a never failing charm for children, especially for boys, and extend an almost irresistible invitation to further acquaintance with hero myth and legend.

The teacher should first make a general preparation by reading some complete sketch of the hero's career. The account found in Gayley's *Classic Myths*, pages 234-243 and 132-136, (read in the order given,) will prove sufficient for this preliminary preparation. The purpose of this general view is to refresh the teacher's interest in the story, and at the same time give her some idea of the relative literary value of its various parts.

Throughout this preparation, and throughout the lesson unit preparation as well, the constant effort should be made to see whatever is good or beautiful or inspiring in the story. Hercules' career must be squared to modern standards of heroism. See him always as a helper and friend of men,—a lover of order, justice, cleanliness, hospitality and fair play.

There is much arrant nonsense adrift about the sanctity of literal versions of old stories and art for art's sake in the study of literature. It has been counted by some a presumptuous thing, a species of vandalism, to recast anything that has come from ancient culture. The result has been that in high schools, and sometimes even in grammar schools, stories have been presented concerning gods and heroes that would be kicked out of any decent home if they appeared in print about the Smiths or the Robinsons. Reference is made to this matter here because of the surprise that might otherwise be aroused by some of the omissions, insertions and special shadings suggested in the following lesson units. The surprise will be lessened if the teacher will remember at all times that her work is not to tell an old story so as to do it justice, but rather to tell it so as to do the child justice.

Preparation and Presentation.

LESSON UNIT ONE: The Youth who Chose Duty Instead of Pleasure.

Special references:

Baldwin: *Hero Tales*, pp. 23-26.

Gayley: *Classic Myths*, p. 234.

Hall: *Four Old Greeks*, pp. 73-76.

Francillon: *Gods and Heroes*, pp. 260-265.

The stories of Jupiter's love affairs are not a part of this course. Therefore, this lesson unit begins with the infant Hercules as the object of the divine resentment of Juno. In so far as that resentment needs a motive, it will be sufficient to say that Hercules' father had done something or other that displeased Juno.

The following succession of episodes is suggested:

1. The strangling of the serpents.

2. At school to Chiron: Here the class meets for the first time the ancient order of centaurs. The essentials in the training of a hero should be brought out in detail.

3. Hercules as a shepherd: The life of the shepherd should be pictured. Show Hercules growing strong and brave.

4. The Choice: In this we have Hercules tiring of a shepherd's life and anxious to go out into the world for the sake of adventure. Juno appears again and condemns him to serve his rascally cousin Eurystheus. Then comes his choice,—to go his way in the world pleasing himself and without thought of service, or to go through the shame of being made to serve Eurystheus and to yield his life to work for others. A good preliminary description of Eurystheus should be given here, for his character helps to make the choice still more worthy of admiration.

Hercules' personality must be clearly drawn. Make him a merry giant of a fellow, glad to use his courage and strength for the good that he could do, and always happy to make others happy. The spirit of Hall's account (see above references) gives the best color to his youth. It should be squared to the outline of events suggested above.

LESSON UNIT TWO: How Hercules Made the Country Safe.

Special references:

Hall: *Four Old Greeks*, pp. 73-105.

Pratt: *Myths of Old Greece*, Vol. III, pp. 15-19.

Shaw: *Stories of the Ancient Greeks*, pp. 83-86.

Gayley: *Classic Myths*, p. 235.

Francillon: *Gods and Heroes*, pp. 217-232.

Haaren and Poland: *Famous Men of Greece*, pp. 41-42.

Guerber: *Myths of Greece and Rome*, pp. 220-221.

Hyde: *Favorite Greek Myths*, pp. 142-152.

Burt: *Herakles and Other Heroes*, pp. 6-19.

Mabie: *Heroes Every Child Should Know*, pp. 26-36.

The cowardly Eurystheus makes a striking contrast to the hero. Therefore, develop his evil character by showing how his craven attributes expressed themselves. It is almost as useful from the standpoint of emotional culture to arouse contempt for Eurystheus as to call forth admiration for Hercules.

This unit opens with Eurystheus plotting to destroy the hero by sending him against a fearful lion. The baseness of the plot contrasts well with the spirit in which Hercules accepts the labor, for it comes to him as a chance to do something to help those who are suffering because of the ravages of the beast. In this unit the following points should guide the telling:

1. How Hercules got his great club.

2. The fight: This should be worked out in some detail. Let your imagination picture the actual contest with the lion, (see Hall's account, reference above,) and then put the picture into words. It will be well to leave Hercules at the height of the struggle and to return to Eurystheus on his throne, gloating over the expected death of the hero.

3. The triumphal return: Just as Eurystheus is at the summit of his joy over having so easily despatched his enemy, in comes Hercules attended by a grateful multitude and bearing the monstrous carcass on his shoulders. Here is a good subject and place for a chalk sketch.

4. The results of the exploit: By his success Hercules wins the love of the people and gets his famous lion skin coat. But he also receives double hatred from his miserable cousin, who forthwith sends him out to be killed by the hydra.

The remainder of the story needs no outline. The habits and customs of hydras should be made plain by it, however, and the emotions aroused at the conclusion of the first exploit should be called out again at the successful termination of this.

Chalk Sketch:

Hercules with the dead lion; or,
The hydra.

LESSON UNIT THREE: The Cleansing of the Augean Stables.

Special references:

Gayley: *Classic Myths*, pp. 235-236.

Pratt: *Myths of Old Greece*, Vol. III, pp. 19-20.

Francillon: *Gods and Heroes*, pp. 233-236.

Hyde: *Favorite Greek Myths*, pp. 152-161.

Guerber: *Myths of Greece and Rome*, pp. 221-222.

Burt: *Herakles and Other Heroes*, pp. 19-35.

Mabie: *Heroes Every Child Should Know*, pp. 36-37.

No outline is needed to guide the teacher in telling this story.

The only ethical situation of real meaning is the decision of the hero to do the task proposed,—albeit a disagreeable one, humiliating to a hero.

This task, like the others, had obstacles in the way of its fulfillment; and the evasion or surmounting of these by Hercules gives the tale its chief interest.

As this unit is so short, the teacher may well supplement it with the story of the capture of the oxen of Geryon. The principal allusion of knowledge value in this is the episode of the making of the Pillars of Hercules, by which name the two strong promontories on opposite sides of the Strait of Gibraltar are known to this day.

Chalk Sketch:

The Pillars of Hercules.

LESSON UNIT FOUR: Adventures in Quest of the Golden Apples.

Special references:

Hawthorne: *Wonder Book*, "The Three Golden Apples."

Hawthorne's account of this story affords an excellent basis for presentation. The selection of detail and the arrangement of centers of interest leave little to be desired. The teacher may follow that account closely with complete success.

The following may also be used:

Gayley: *Classic Myths*, p. 237.

Pratt: *Myths of Old Greece*, Vol. III, pp. 24-30.

Mabie: *Myths Every Child Should Know*, pp. 3-26.

Guerber: *Myths of Greece and Rome*, pp. 226-229.

Burt: *Herakles and Other Heroes*, pp. 35-40.

Hyde: *Favorite Greek Myths*, pp. 161-165.

Francillon: *Gods and Heroes*, pp. 245-252.

Chalk Sketch:

Atlas holding up the heavens; or,

Atlas wading through the sea.

LESSON UNIT FIVE: The Capture of Cerberus.

Special references:

Gayley: *Classic Myths*, p. 238.

Guerber: *Myths of Greece and Rome*, p. 229.

Hyde: *Favorite Greek Myths*, pp. 165-166.

Francillon: *Gods and Heroes*, pp. 253-259.

Burt: *Herakles and Other Heroes*, pp. 40-42.

Interest in this story comes from the contact it gives with the mysterious underworld, and the never absent element of courage shown in the hero. The ghostly underworld should be tempered to the imaginations of the class. No haunting pictures should be drawn. Enough will have been done if the class is given some general notion of the gloomy home of the dead, and the dismal road down into the earth which led there. The frightful dog should be clearly and vividly introduced. He seems to have estab-

lished himself as a necessary part of our common culture. The courage of the hero is shown in his braving the dangers of the trip,—a trip to a region from which no one,—in Hercules' time,—had ever returned; and in subduing the savage dog, against which all the spirits of the underworld could not prevail. Tell how Hercules drew the sharp fangs of the monster before he turned him loose at the command of the king; thus making the gloomy path safer for the spirits who passed by him on the way to their dreary home.

Bring out always Hercules' characteristics,—strength, bravery, helpfulness, and good nature. Get him identified with his lion skin, club, great muscles, and hearty laugh.

Chalk Sketch:

The entrance to the underworld.

LESSON UNIT SIX: How Antæus was Conquered.

Special reference:

Hawthorne: *Tanglewood Tales*,—"The Pygmies."

(No other reference can take the place of this one for this lesson.)

This story should follow Hawthorne's version. In telling it the teacher should be sure to make out a case against Antæus strong enough to warrant his death. The tale is another circumstance showing the friendship of Hercules for men.

Chalk Sketch:

The Pygmies and Antæus.

LESSON UNIT SEVEN: The Reward of Friendship and Hospitality: Hercules and Alkestis.

Special references:

Gayley: *Classic Myths*, pp. 132-136.

Peabody: *Old Greek Folk Stories*, pp. 35-37.

Hall: *Four Old Greeks*, pp. 171-218.

Shaw: *Stories of the Ancient Greeks*, pp. 91-94.

Syle: *Milton to Tennyson*, "Transcript from Euripides"—
(Browning).

No wonder that with all his kindness and service for others Hercules won many friends; and no wonder that with his good nature he was always welcome to their homes. Here should be drawn the picture of the hero, his labors over, for the time, visiting among the grateful people whose fields he had drained and whose swamps and forests he had rid of monsters. Bring out his never failing humor and cheerfulness; and how quick he was to help in useful work, whether harvesting or building or hunting. Everyone was glad to see him coming, for good times came with him.

After some general reference to the hospitality that was shown to Hercules should come a careful and detailed account of the friendship that

existed between him and King Admetus. Describe Admetus' home in the mountains of Thessaly, a wild northern country, where the traveler needed the kindness of the shepherd people. All were welcome in Admetus' hall, but first of all was welcome Hercules.

After this background has been established by way of introduction, the events of the story begin with the gloom and sorrow that fell upon Admetus' land when it was known that the good king must die. Then came the search for a substitute and a failure of that search. But just in time, and against the will of Admetus, Alkestis, his wife, volunteers to take his place. Her vow once made, not even the gods themselves may unsay it. So instead of mourning for Admetus the land is plunged into still deeper grief over the sad fate of his devoted wife.

After the death of Alkestis, and after the funeral preparations have been made,—and they should be made as gloomy and circumstantial as may be,—comes Hercules, strikingly in contrast, ignorant of the grief in his friend's hall, and seeking there with his hearty laughter and high spirits the same merry times that he had so often had before with his good host, Admetus. The class interest will easily be sustained in the ingenious ways in which Admetus conceals his loss and makes welcome for the hero. Here follows another striking contrast,—on the one hand, Hercules, ignorant of his friend's sorrow, feasting and rioting in his boisterous way; on the other, Admetus with his household following the body of Alkestis to the tomb.

This contrast proves too much for one old servant, who can not refrain from destroying the ill-timed merriment of the guest. (What more human than this touch?) And then comes the mighty wrath of the hero and his terrible resolution to wrest the dead queen from Death himself.

The next act in this story is the most dramatic in all the incidents of the life of Hercules. On the one hand we have Hercules hiding by the tomb, ready to grapple with Death himself for his friend's sake,—on the other, is Admetus in his black draped halls with his miserable household about him. He does not know that the hero is by the tomb ready to fight to bring back his wife.

For several reasons, the struggle at the tomb need not be presented. Let the class turn back to Admetus and watch with him as he mourns through the night.

The climax should be brought out of the first dawn light. A watchman from the housetop tells the king that Hercules is coming. Hospitality moves him again to conceal the signs of grief so that the guest may be undisturbed by them. Then, step by step, Hercules forces his host to take the pretended captive. And, finally, comes the discovery of Alkestis alive and well.

Let Hercules tell why Alkestis deserved it and why Admetus deserved it, too.

Conclude the story with Hercules' refusal to stay. It would have been a pleasure to have visited and rejoiced with his friends. But his work called him away to other labors that must not be shirked by one who had

chosen duty instead of pleasure. Nevertheless, he was happy as he went on his way.

Chalk Sketch:

The tomb.

For Pleasure Reading.

The Hercules stories suggest a wealth of hero tale and legend as available for pleasure reading. It should be kept in mind that the following list is far from inclusive. The teacher may introduce to her class any books at hand which will prove useful. They need not be centered on the exploits of Hercules or, for that matter, upon other Greek heroes. The following, however, should make special appeal to class interests when the Hercules stories have been told.

Hall: *Four Old Greeks* (esp. pp. 133-169; 171-217).

Mabie: *Heroes Every Child Should Know*.

Hawthorne: *Wonder Book*.

Francillon: *Gods and Heroes*.

Kingsley: *Greek Heroes*.

Shaw: *Stories of the Ancient Greeks*.

Haaren and Poland: *Famous Men of Greece*.

Mabie: *Myths Every Child Should Know*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. What were some of the great labors that Hercules performed?
2. What are the Pillars of Hercules?
3. Who was Atlas?
4. Describe the appearance of Hercules.
5. What sort of character did he have?
6. Who was Antæus?

THE ADVENTURES OF THESEUS.

General Comments and Suggestions.

The story as here planned is not designed to include all the many incidents in Theseus' career. Many of them, if told in detail, are horror stories of the first water: such as the slaying of the Pine Bender, and the slaying of Sciron. Others have no more educational value than a hundred other unknown tales. And at least one presents the hero as a base knave. Just enough has been included here to give Theseus' life vivid reality and to bring out the chief knowledge and emotional values that the story contains.

Care should be taken to make each step in the story contribute in the portrayal of Theseus as a character moved by ideals of bravery and service. He should be made a second Hercules: one eager to serve his fellows and happy to use his strength for the right.

Preparation and Presentation.

References:

Kingsley: *Greek Heroes*—"Theseus."

Francillon: *Gods and Heroes*, pp. 194-209.

Hawthorne: *Tanglewood Tales*—"The Minotaur."

Baldwin: *Old Greek Stories*, pp. 147-208.

Burt: *Favorite Greek Myths*, pp. 172-183.

The above will furnish abundant material for both of the following lesson units.

LESSON UNIT ONE: How Theseus Came to his Father.

The dramatic situations in this unit are as follows:

1. The winning of the sword and sandals: how Theseus earned the right to go to his father.
2. The slaying of the Club-carrier.
3. The destruction of Procrustes.
4. How Theseus was received by his father.

The first climax should be developed carefully from the parting charge of the king to his wife, through the repeated trials of the young Theseus to meet the test imposed, to his final success in rolling away the stone and winning the sandals and sword.

The story of Procrustes should also be worked out in detail. Do not fail to bring out in it some comment on the word "procrustean," as now used

in describing any unnatural and violent means to secure conformity to certain fixed standards. Illustrate the modern meaning of the adjective and see that the class really understand it.

Chalk Sketch:

Theseus rolling away the stone.

LESSON UNIT TWO: How Theseus Killed the Minotaur.

In this lesson unit there are several references of common knowledge value. The incident of the black sails and the meaning of the terms minotaur and labyrinth are of this sort. The emotional climaxes should be worked out as follows:

1. The resolution of Theseus to be one of the seven youths: In this the various factors tending to sway his decision should be made clear: on the one hand, safety for himself, joy for his father,—and continued suffering for the whole city; on the other, the risk of his life, misery for his father,—and the chance to save his city from the unnatural tribute. The class should be brought to go through the decision with Theseus. This may be done by presenting in vivid fullness the scene where the old father pleads with him not to go on the desperate adventure. If well told it will not be hard to get the class to take the same high ground of service to city instead of to self that the hero took.

2. The aid of Ariadne: This touch of romance makes a true plot of what would be otherwise little more than a mere incident. The device of the ball of yarn adds the necessary spice of ingenuity and contrivance.

3. The fight with the Minotaur.

4. The refusal of Ariadne to go with Theseus: Here the teacher had best follow Hawthorne's version, which makes Ariadne as excellent a daughter to her father as she was a friend to Theseus.

5. The death of the King.

6. Theseus, made king, sends for his mother. This final touch adds another situation in which the feelings of the class are aroused in sympathy with an act of filial devotion. The very beautiful relations brought out between Theseus and his parents are the most useful of all in inspiring sound admiration and attitude on the part of the children.

As has been said, Hawthorne's version of the parting between Theseus and Ariadne is the best version. But if it is not available, at any rate do not re-tell the old slander of how Theseus abandoned his rescuer on an island. Such an act can not be explained away or squared to any standard of common decency,—not to say heroism. Omit it by all means. Do not mar the climax of a brave, unselfish career by making the hero guilty of a most infamous wrong to one to whom he owed everything. It is necessary here, as in so many Greek stories, for the teacher to beware of making a hero of a villain. Remember that you are arousing ideals in the hearts of present day children, not in prehistoric Greeks, and that it is necessary to feel perfectly free in handling the facts of the story so that the ideals may be sound and of present day worth. Let ideals of courage, unselfish-

ness and service to others be built from the story of Theseus; and shape the story boldly to attain those ends. Baldwin's version sets an excellent example in this respect, although he is surpassed by both Kingsley and Hawthorne in the vividness of their pictures and their spirited development of the action.

Chalk Sketch:

Diagram of labyrinth.

The old king watching from the cliff.

For Pleasure Reading.

Kingsley: *Greek Heroes*, "Theseus."

Hawthorne: *Tanglewood Tales*, "The Minotaur."

Baldwin: *Old Greek Stories*.

Francillon: *Gods and Heroes*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. What was the most famous deed that Theseus is said to have done?
2. What was the Minotaur?
3. Who was Procrustes?
4. Tell the incident of the black and white sails.

HOW PERSEUS KILLED THE MEDUSA.

General Comments and Suggestions.

This story demands a place here because it is unquestionably a part of our common literary lore. Its admission, however, does not mean that we shall emphasize its horrors. Because of these horrors we shall get over the story in not more than two lessons, and shall tone down whatever details seem specially harrowing. Children of to-day need protection from the monsters which inhabit their imaginations much more than did the villagers and forlorn maidens of legendary Greece from the monsters of their fens and caverns.

Preparation and Presentation.

References:

- Hawthorne: *Wonder Book*, "The Gorgon's Head."
- Baldwin: *Old Greek Stories*, pp. 88-114.
- Kingsley: *Greek Heroes*, pp. 1-39.
- Shaw: *Stories of the Ancient Greeks*, pp. 48-51.
- Gayley: *Classic Myths*, pp. 225-231.
- Haaren and Poland: *Famous Men of Greece*, pp. 31-40.
- Firth: *Stories of Old Greece*, pp. 97-108.
- Mabie: *Heroes Every Child Should Know*, pp. 3-25.
- Mabie: *Myths Every Child Should Know*, pp. 112-139.
- Burt: *Herakles and Other Heroes*, pp. 87-102.
- Francillon: *Gods and Heroes*, pp. 137-161.
- Hyde: *Favorite Greek Myths*, pp. 60-78.
- Guerber: *Myths of Greece and Rome*, pp. 240-249.

The details should be built up about the following interesting situations:

1. Perseus and his mother set adrift.
2. The aid of Minerva and Mercury.
3. The encounter with the Three Gray Sisters.
4. The visit to the Maidens of the Hesperides.
5. The slaying of the Medusa.
6. How the wicked king was punished.
7. How the old prophecy was fulfilled.

It is not necessary or worth while to go back of Perseus' childhood in telling the story. Begin with the sending of Perseus and his mother away in the chest because of the prophecy.

Use the name Gorgon as a synonym for Medusa, so that the class may become acquainted with both titles.

The sub-plot setting forth the story of Andromache may be omitted. It is a pleasant enough story, but contains no literary values in common circulation.

Chalk Sketches:

The finding of the chest by the fisherman.

Perseus pursued by the Gorgons.

For Pleasure Reading.

See the list given above under "Preparation and Presentation."

(See. also. pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was Medusa, the Gorgon?
2. What became of her?
3. Tell the main events in the story of Perseus.

THE ARGONAUTS AND THE GOLDEN FLEECE.

General Comments and Suggestions.

This story has much to warrant its place in our course of study. It ranks close behind the story of Hercules and the Siege of Troy in its richness in commonly used allusions. It possesses, also, situations of excellent emotional value. Bravery, truth, patience, fortitude, and tried friendship find strong expression in it; and these virtues, expressed in action under stirring circumstances and in a bright setting of the marvelous and spectacular, claim the admiration of the children who hear of them.

Preparation and Presentation.

References:

Baldwin: *The Golden Fleece*.

Kingsley: *Greek Heroes*, "Jason."

Hawthorne: *Tanglewood Tales*, "The Golden Fleece."

Shaw: *Stories of the Ancient Greeks*, pp. 63-66.

Church: *Stories of the Old World*, pp. 7-46.

Haaren and Poland: *Famous Men of Greece*, pp. 52-61.

Guerber: *Myths of Greece and Rome*, pp. 263-274.

Burt: *Herakles and Other Heroes*, pp. 60-78.

Gayley: *Classic Myths*, pp. 244-249.

Francillon: *Gods and Heroes*, pp. 162-184.

Hyde: *Favorite Greek Myths*, pp. 84-99.

Any one of the first three of the above references will prove sufficient for the teacher's preparation. The account by Baldwin is the best. If the teacher uses it, she should summarize in a few sentences the story of Æson, Jason's father.

LESSON UNIT ONE: The Youth of Jason; How the Quest Began.

The youth of Jason in the Centaur's cave is the first topic to receive detailed presentation. The description of the training of the young heroes will prove of interest to the class, and will give rise to healthy reactions in response to the boy life it sets forth. Besides, it will give the pupils renewed acquaintance with Hercules and the excellent tutor, Chiron.

The sports and labors of the young heroes, their studies and athletic training, and the delights of the cave life in the hills should be presented circumstantially. Somewhere in this sketch should be woven a brief account of the identity and family affairs of Jason.

The principal events and situations leading up to the preparations for the voyage are as follows:

1. Jason's resolve to go forth and win back the kingdom wrongly seized by his uncle.

2. His encounter with the old woman and his kindness to her.

3. The prophecy of the talking oak, told to Jason by the city folk who greeted him with such surprise when they found him with only one sandal. It will be well from the standpoint of dramatic surprise to let Jason remain ignorant of this prophecy until told of it by the usurping king himself.

4. Jason's appearance before the king, the king's fear and anger, his question and Jason's answer.

When the king asks Jason what should be done by one who wishes to see the last of an enemy there is a good opportunity to bring out all that it is worth while to tell about the origin and nature of the golden fleece. Do not go into a long digression on the unknown and tiresome story of Phrixus and Helle. Enough to say, that a ram with a golden fleece had fled from Greece to a land far beyond the sea, and that its beautiful fleece was still there, guarded by many dangers. The candor and sportsmanlike truthfulness of the young hero, fairly caught by the crafty question of his uncle, should not remain unseen. He proposed the very hardest feat that he could think of, well knowing that he would have to perform it.

Chalk Sketch:

The Centaur's Cave.

LESSON UNIT TWO: Preparations for the Voyage; the Remarkable Trip.

The principal matters of interest in this unit are as follows:

1. The advice of the talking oak. If the encounter of Jason with the old woman at the ford has been well told, it will not be hard to arouse a keen interest in the help given by Minerva through her prophecies, and especially through her statue, carved from a branch of the talking oak for the figure-head of the boat.

2. The gathering of the heroes. All of the most prominent and best known,—Orpheus, Hercules, Atlanta, Lynceus, with his sharp eyes. Castor and Pollux, the wonderful twins, hatched from an egg,—should be identified by their special attributes.

3. The building of the ship. Bring out the fact that it was a rowboat, stoutly built to endure great perils, but only about twice the length of the room.

4. The launching. Here Orpheus appears to his best advantage. Why was the ship named the Argo?

5. The encounter with the six armed giants.

6. The fight with the Harpies.

7. The escape through the clashing islands.

8. How Hercules strayed from his companions. Don't forget to tell that he did not give up his adventure for all of that, but trudged onward on foot and came to the land of the fleece before the boat arrived with the rest.

9. The arrival at the court of the king who kept the fleece, and the discovery by the heroes of the new perils before them.

The route of this remarkable journey should be drawn out with bright chalk on a sketch map of the region concerned.

Chalk Sketch:

The launching of the Argo; or,
The ship passing between the Clashing Islands.

LESSON UNIT THREE: The Winning of the Fleece; The Return.

The principal steps in this last unit of the story are as follows:

1. The taming of the fire-breathing, brazen bulls. Here we are introduced to Medea and her magic, and henceforth her affairs are quite as important as those of Jason,—and her exploits even more astounding.

2. The sowing of the Dragon's teeth.

3. The drugging of the dragon, and the escape with the fleece. The journey home should be made without incident.

Let the story close with the restoration of old Æson's youth through Medea's witchcraft; the destruction of the scheming Pelias; and the crowning of Jason. Do not tell all the bad things, and repeat all the slanderous gossip that you can find about Medea. The narration of such events as the slaying of her brother, and later of her own children, serves no useful purpose. Let the story end with Jason and Medea ruling well over a grateful land.

The key to Jason's character is to be found in the parting words of old Chiron, when the hero left his cave to meet life:

"Speak kindly to all.
Be as good as your word."

Remember that it is a brave and wise Jason whose life you are putting before your class: a hero strong and kind, considerate of others, and eager to help them.

Chalk Sketch:

The Golden Fleece, guarded by the dragon. (Use colored chalk.)

For Pleasure Reading.

Baldwin: *The Golden Fleece.*

Church: *Stories of the Old World.*

(See lists on page 53 and page 60; also, pleasure reading reference list on page 46.)

Cumulative Review.

1. What did Jason do?
2. How did he go to get the fleece?
3. Who were the Argonauts?
4. What strange experience did Jason have with the dragon's teeth?

COLUMBUS.

General comment and suggestion.

Poems of patriotism hold a large place in the affections of the world. Therefore, we shall introduce into our course a number of typical short selections wherein are sung heroic enterprises and bold exploits held dear in the memory of our nation. We shall find these selections possessing the qualities which mark the poetry that the people love: they are simple, short, and alive with spirited action.

Joaquin Miller's *Columbus* has all of these qualities. Through it we shall bring our pupils to feel as they have never felt before a thrill of admiration for the courage of the great Admiral. Besides, in stimulating an appreciation for this poem we shall help to build up a love for the poetry which has won for itself a place in our common literary culture.

Preparation and Presentation.

The children already know the story of Columbus. It will be necessary, however, to review by brief questioning and comment the principal points in his career. Bring out the disappointments which beset his hopes before he secured aid from the queen of Spain. Recall the terrors and superstitions which filled the minds of the sailors of his time. Emphasize especially the hardships of the voyage and the repeated efforts of the sailors to get him to turn back. This review of the story of Columbus should make clear his heroism: how he held to his purpose through mockery, disappointment, hardship, and mutiny.

If references to the story of Columbus are needed, the following will prove of value:

Guerber: *Story of the Thirteen Colonies*, pp. 36-59.

Tappan: *American Hero Stories*, pp. 1-13.

McMurry: *Pioneers on Land and Sea*, Chap. VII.

Higginson: *Book of American Explorers*, pp. 17-52.

After the essentials of the story have been reviewed take up the poem and read it with interwoven interpretation. Bring out through comment and class response to questions the meaning of each situation. Make clear how the little fleet left the mainland far behind them; how the Azores Islands, then farthest west of all land known to sailors, faded in the distance; how the very stars at night seem no longer to be in their accustomed places.

Explain why the men wished to turn back. Their little ships were not built to stand the strain of a long voyage over a rough ocean and the sailors were worn out with hard work and ceaseless watching. Besides, they had never been so far from land before. The Atlantic was known to them as the "Sea of Darkness." They felt sure that they would be swallowed up in one fashion or another if they kept on their course.

In the midst of all this Columbus must be seen unwavering in his determination. He had one thought only: to sail on and on until the goal was reached. His heroism is to be fully appreciated only when we see him holding to his purpose when every influence seemed determined to make him give up.

After the poem has been read and interpreted, read it through smoothly without interruption. Then, if the pupils have had the song among the selections of their school music, they will be glad to sing Preston's *Land to the Leeward!*

One lesson should prove sufficient for the presentation of this topic.

The poem may be found in the following:

Burt: *Poems Every Child Should Know.*

Gayley and Flaherty: *Poetry of the People.*

Stevenson: *Days and Deeds.*

Jones: *The Jones Readers: Book Six.*

Stevenson: *Poems of American History.*

Chalk Sketch:

Columbus' ship at sea and the gleam of light in the distance.

For Pleasure Reading.

Hale: *Stories of the Sea.*

Williams: *Romance of Exploration.*

Also, other short poems, such as: *The English Flag, The Captain's Daughter, The Landing of the Pilgrims.*

OTHER SHORT POEMS.

Besides the ten short poems which have been given special place in the course, the teacher should introduce others from time to time. The general purpose and character of this work has been discussed on page 31 in the introduction. The method has been indicated in greater or less detail in connection with all the poems exploited herein and particularly in the case of "*Horatius at the Bridge*." Similar methods should be used in the presentation of the selections suggested here.

These poems should be distributed throughout the course. This will mean that the poems will sometimes find themselves following stories which are based upon very different conditions of time, place and general circumstance. For example, we have just seen the selection, "*Columbus*," following the story of the Argonauts. In such cases it is necessary that the class be given due and sufficient notice of the change in background. It has been thought better to require a few sudden shifts of scenery and stage setting than to bunch all the short poems dealing with American history and other modern content together in one place.

The following short poems are recommended for introduction at intervals throughout the course:

- Hemans: *Casabianca* (2) (3).
- Longfellow: *The Village Blacksmith* (2).
- Longfellow: *The "Cumberland"* (1) (3).
- Moore: *A Visit from Saint Nicholas* (2).
- Whittier: *Barbara Frietchie* (1) (2) (3).
- Scott: *Lochinvar* (1) (2) (3).
- Southey: *Inchcape Rock* (2).
- Hood: *I Remember, I Remember* (2).
- Woodworth: *The Old Oaken Bucket* (2).
- Osgood: *Driving Home the Cows* (1) (2).
- Robin Hood and Little John* (1).
- Robin Hood and Allan-a-Dale* (1).
- Robin Hood's Death and Burial* (1).
- Wolfe: *Burial of Sir John Moore* (1) (2) (3).
- Lowell: *The Relief of Lucknow* (1) (3).
- Key: *Star Spangled Banner* (1) (2).
- Stedman: *Kearney at Seven Pines* (1).
- Lathrop: *Keenan's Charge* (1).

Riley: *The Old Man and Jim* (1).

Longfellow: *The Ship of State*. (From “*The Building of the Ship.*”) (1) (2).

The numbers following the selections above indicate which of the collections of poetry below contain them:

(1) Gayley and Flaherty: *Poetry of the People*.

(2) Burt: *Poems Every Child should Know*.

(3) Montgomery: *Heroic Ballads*.

HOW CADMUS BUILT A CITY AND GAVE MEN THE ALPHABET.

Preparation and Presentation.

References:

Baldwin: *Old Greek Stories*, pp. 75-87.

Shaw: *Stories of the Ancient Greeks*, pp. 42-44.

Gayley: *Classic Myths*, pp. 95-97; 114-117.

Hawthorne: *Tanglewood Tales*, "The Dragon's Teeth."

Haaren and Poland: *Famous Men of Greece*, pp. 25-30.

Mabie: *Myths Every Child Should Know*, pp. 140-173.

Guerber: *Myths of Greece and Rome*, pp. 45-48.

Hyde: *Favorite Greek Myths*, pp. 48-53.

The best single reference is *Hawthorne's Tanglewood Tales*.

This story is a sequel to the story of Europa, but as the latter myth has few or no values for our course it may properly be reduced to the place of a mere introduction to and motive for the exploits of Cadmus. Do not, therefore, develop the details of the love story that resulted in the abduction of Europa. Simply tell how, one day, the king's daughter was carried from her home in Asia across the Ægean Sea on the back of a wonderful snow white bull; how her father tried in every way to regain her; and how, all else failing, he sent his son Cadmus to find her and bring her home. The story as told by Baldwin gives this introduction in excellent proportion.

The points most worthy of emphasis in Cadmus' adventures are as follows:

1. The abduction of Europa.
2. The visit to the oracle of Delphi.
3. The fight with the dragon and the experience with the sons of the dragon's teeth.
4. The giving of the alphabet.
5. The giving of the name Europa to the new land.

Each of these points should be effectively presented, for in them will be found the common culture values of the story.

Occasions will be found for arousing admiration for the hero in his bravery in facing the terrors of the sea, in his piety and obedience to the gods, in his courage in slaying the dragon, and in his resourcefulness as a

pioneer and colony founder. But, after all, the interest of the class will rise to its highest pitch in response to the wonder and marvel of the episode of the dragon's teeth.

The teacher should not fail to have a blackboard mass map of the Ægean Sea and surrounding lands, and should trace with bright chalk the travels of Cadmus as the story progresses.

For Pleasure Reading.

Hawthorne: *Tanglewood Tales*, "The Dragon's Teeth."

Baldwin: *Old Greek Stories*.

Shaw: *Stories of the Ancient Greeks*.

Francillon: *Gods and Heroes*.

Brooks: *The Boy Emigrants*.

(See lists on page 53 and page 60; also, pleasure reading reference lists on pages 46-47.)

Cumulative Review.

1. What was an oracle?
2. What interesting experience did Cadmus have with a dragon and its teeth?

BAUCIS AND PHILEMON: HOSPITALITY AND ITS REWARD.

General Comments and Suggestions.

Here is one of the most beautiful of all the Greek myths,—less known than it should be, yet of peculiar value in a literary course that aims to introduce us to the spirit of our common story lore. The emotional culture to be gained from it is such as can not well be omitted in the development of a well-rounded set of appreciations. Hospitality is its theme,—generous, unaffected, and untainted by selfish ends or hope of reward, but yielding its hundredfold reward for all that;—the hospitality that answers true to the demands of to-day just as it did to the needs of simpler times long past. Perhaps the feelings aroused by it are more to be striven for nowadays, when altruism and human kindness seem in danger of getting clean away from their real foundation,—the oldtime kindness of an open hearth.

For a change, too, this tale affords us something other than a song of “arms and the man,”—a pleasant variation from valor and bloodshed and tumult. Yet it is so full of quiet movement and homely realism and unexpected outcome that the interest of children is easily sustained. It will be easy to warm their feelings to a full appreciation of the beauties and virtues of quiet, homely, home life. So strong is its hold, when well told, that even to a child may be borne in the truth in concrete form that a dinner of herbs, under certain circumstances, is better for all concerned than a stalled ox.

Preparation and Presentation.

References:

Hawthorne: *Wonder Book*, “*The Miraculous Pitcher.*”

Mabie: *Myths Every Child Should Know*, pp. 174-196.

Firth: *Stories of Old Greece*, pp. 51-57.

Judd: *Classic Myths*, pp. 145-149.

Gayley: *Classic Myths*, pp. 105-107.

Hyde: *Favorite Greek Myths*, pp. 184-188.

Guerber: *Myths of Greece and Rome*, pp. 43-44.

Hawthorne’s version will prove an adequate basis of preparation.

One lesson unit is sufficient for the story. Emphasize the contrast between the boorish treatment of the travelers by the villagers and the unstinted

hospitality of Baucis and Philemon. Do not let the class into the secret that the vagrant pair are gods in disguise,—leave that to the final climax when they discover themselves to their hosts, or let it crop out little by little in the telling of their miraculous acts.

Bring out the simple pleasure that the old couple took in caring for the strangers: that they were happy in making their visitors happy. Bring out, too, the fact that it is the spirit of the act that ennobles a kindness; and that rough walls, and common fare, and cracked crockery may offer a more genuine welcome than many a fine home.

Especially should be emphasized by descriptive word, and detail of act and motive and circumstance, the happy home life that is revealed in every line of the story. The final expression of this is to be seen in the wish of Baucis and Philemon that death should not separate them.

Although the facts of the story, as has been said, are not well known, its spirit is found in the common saying,—“They entertained an angel unawares.” The events should be built up to develop this idea with its attendant consequences, and the phrase itself should be used in discussing the conclusion of the story.

Chalk Sketch:

The hut of Baucis and Philemon on the hill and the village below.

For Pleasure Reading.

Grimm: *Fairy Tales*.

Hawthorne: *Wonder Book*, “*The Miraculous Pitcher*.”

Ruskin: *The King of the Golden River*.

(See lists on page 53 and page 60; also, pleasure reading reference list, page 46.)

Cumulative Review.

1. What was one of the most beautiful and common virtues of old Greek home life?

2. What do we mean when we say that some one has “entertained an angel unawares”?

HOW MIDAS FOUND SOMETHING WORTH MORE THAN GOLD.

General Comments and Suggestions.

This story is worth knowing as the source of a very common allusion; and at the same time it stands as a time-tested parable on the evil that is in the mad race for gold. If the teacher can arouse the feeling that there are many things in life better than gold and not to be had through gold, one force will have been set to work in the child's nature that will work for rational living and sound appreciation of relative values. Surely there was never a time when the force of this old story could be used to more urgent purpose.

This is the theme of the tale: that love of the beauties of nature, kindness of heart, usefulness of purpose and effort, family affections and self-respect are worth more than all the gold under or on top of the earth. Nor can they be had through gold, but are rather to be found failing and dwindling away when love of riches takes an overmastering hold.

Preparation and Presentation.

References:

Hawthorne: - *Wonder Book*, "The Golden Touch."

Shaw: *Stories of the Ancient Greeks*, pp. 87-90.

Gayley: *Classic Myths*, pp. 179-180.

Judd: *Classic Myths*, pp. 109-114.

Mabie: *Myths Every Child Should Know*, pp. 92-111.

Guerber: *Myths of Greece and Rome*, pp. 177-179.

Francillon: *Gods and Heroes*, pp. 33-39.

Hyde: *Favorite Greck Myths*, pp. 122-128.

One lesson unit will probably be sufficient for the story. If more time is desired, the story may be divided at the point where Midas makes his first test of the golden touch. This is a natural place for pausing, as it leaves the king at the summit of his joy.

By long odds, the best reference in the above list is that of Hawthorne's *Wonder Book*. In this there is a dash and movement, a full visualization of scenes, and a kindly touch of humor which will all be helpful to the story teller who wishes a model. In basing the story on this interpretation, the

teacher should be careful to preserve such of the detail and verbal touches as are necessary to preserve the humor. It is a safe rule to say that whenever an author has detected and brought out humorous situations, they can best be carried over to the appreciation of the class by a close following of the author's expression. A liberal paraphrase is death to such lighter touches unless the teacher herself be a humorist.

The story falls into four subdivisions, each dealing with an important step in the development of the conclusion of the story,—how Midas found something better than gold.

1. Midas' discontent and longing.
2. How Midas enjoyed the golden touch.
3. How Midas came to see how little he had gained and how much he had lost.
4. The release from the charm.

In the first of these there are two distinct pictures to be brought to view: first, the gloomy old king in his royal palace, spending his whole life in the aimless search for wealth; second, the king in his treasure vault enjoying his hoard, while so much that was worth doing and enjoying remained without, unknown and unappreciated by him.

In the second part of the story we have a series of shifting views of Midas in the full swing of exercising his new powers. All of the transmutations wrought by him should be so presented as to leave some suggestion of their folly and inutility.

The third part begins with the breakfast of the king, and follows him through one disappointment after another until his misery reaches its climax in the loss of his daughter.

The fourth and last part develops his remorse, the directions whereby he is shown the way to a release from the gift that has become a curse, and the eager haste in which he secures this release and gains true happiness. Humor and pathos are specially well marked in this last part.

The following problems and questions should be discussed:

What did Midas have, in the first place, that should have made him happy?

How did he fail to get the most out of what he had by always thinking of nothing but treasure?

What sort of a king and father do you suppose his mad desire made him?

What did he lose by turning his clothes into gold?

Did he improve the roses by changing them?

Was the golden bowl any better as a mush bowl than the crockery one had been?

Suppose that his misfortunes had not driven him to such painful extremes, would he have been any the better off to have had half the world turned to gold?

How would you like to be on a desert island with plenty of gold but nothing to eat or drink?

What different things did Midas find to be worth more than gold?

At the end let the class have a free range for discussion of the story. Bring out all the things that they would rather have than gold.

Chalk Sketch:

Midas in his treasure vault, counting his gold.

For Pleasure Reading.

Shaw: *Stories of the Ancient Greeks.*

Hawthorne: *Wonder Book.*

Francillon: *Gods and Heroes.*

Arabian Nights.

(See lists on page 53 and page 60; also, pleasure reading reference list, page 46.)

Cumulative Review.

1. Briefly tell the story of Midas.
2. What did Midas find to be worth more than gold?
3. Why do we say, "As rich as Midas"?

THE TROJAN WAR.

General Comments and Suggestions.

The story is probably the best known of all Greek myths and legends. It has been printed in many translations and adaptations, and has for a long time been one of the most interesting and persistent of world known stories. This widespread and lasting currency of the tale guarantees its literary value. It would not have been used so long, nor so much, nor by so many men, unless it had in it the power to arouse emotions profitable to the hearer.

For the most part these emotions aroused by the situations in the story are useful, worthy feelings that serve to adapt us properly to similar situations in our own experiences, and are hence of sound educational value. But at times we find that the old tale asks for emotional attitudes which, however sound they may have been among prehistoric Greeks, are harmful and vicious for us to-day. How, then, shall we treat such situations in the story as threaten to produce admiration for conduct that should be despised? Sometimes the easiest way will be to leave out the dangerous part. But when the preservation of the continuity of the story makes this impossible two other courses are open: either to recast the facts so as to give a different and better ethical tone to the behavior in question; or to present the situation with the evil so clearly drawn that no one will be in the slightest danger of mistaking it for good. A willingness to thus modify the facts of the story so as to serve the moral welfare of the pupil should mark the teacher who wishes to get the most value from this work.

The knowledge values to be drawn from the story of the Trojan War are very well worth while. Many of its facts, names, incidents, and references have become firmly worked into our current literature and are the subjects of frequent allusion.

Another substantial value arises from the keen interest of the pupils in the story. This interest, properly guided, will result in increased zest for Greek legend, and will whet the tastes of the class for other good tales of adventure and for pleasure reading in general.

The teacher should remember that the story has unity of plot only in so far as the details are made to focus upon the one great final crisis,—the fall of Troy. Every minor crisis in the tale is just one step toward the final issue. None of the episodes narrated should be left as mere isolated and incidental occurrences, but each should be given its force in shaping the final outcome of the story.

Avoid the weakening effect of a confused multitude of names and events. The characters who need identification by name are: Jupiter, Mars, Juno,

Minerva, Venus, Vulcan, Neptune, Thetis, Pelias, Paris, Helen, Menelaus, Ulysses, Achilles, Agamemnon, Nestor, Iphigenia, Protesilaus, Patroclus, Diomedes, Hector, Priam, and Andromache.

Until a name is thoroughly familiar to the class it should be used only with some qualifying phrase, so that the character to whom it is attached may be properly identified. Thus,—“Priam, King of Troy,”—“Agamemnon, the leader of all the Greeks,”—“Nestor, the wise old Greek chieftain,”—“Patroclus, the friend of Achilles,”—“Vulcan, the lame god of blacksmithing and metal working.”

A good general view of the story must first be taken by the teacher. The following versions are all simple and clear, and each contains in greater or less detail all of the incidents involved in the lesson unit outlines:

Gayley: *Classic Myths*, pp. 285-312.

Hall: *Homeric stories*, pp. 11-116.

Brooks: *Story of the Iliad*. (Whole book.)

Church: *Stories of the Old World*, pp. 69-181.

Cole: *Story of the Golden Apple*, pp. 8-48.

In 'Brooks' account the teacher will find some excellent models of vivid narration. But the complexity of detail woven into this version in places should not be admitted in telling the story to the class. Keep the narrative simple, with single plot and direct development of events.

Preparation and Presentation.

LESSON UNIT ONE: How the Trouble Began.

Special references:

Hall: *Homeric Stories*, pp. 11-25.

Brooks: *Story of the Iliad*, pp. 13-27.

Gayley: *Classic Myths*, pp. 285-287.

Pratt: *Myths of Old Greece*, Vol. III, pp. 97-121.

Peabody: *Old Greek Folk Stories*, pp. 74-78.

Guerber: *The Story of the Greeks*, pp. 41-43.

Shaw: *Stories of the Ancient Greeks*, pp. 95-98.

Haaren and Poland: *Famous Men of Greece*, pp. 71-75.

Baldwin: *Hero Tales*, pp. 30-61.

Guerber: *Myths of Greece and Rome*, pp. 305-312.

Cole: *Story of the Golden Apple*, pp. 8-21.

The telling of this story should begin with an account of the splendid wedding of Pelias and Thetis. A clear picture should be drawn of the feast, for then it may be made to stand as typical of the Greek banquet.

The first dramatic situation is the appearance of the golden apple,—which arises naturally enough when it is made known that Discord was not invited to the festivities. Describe the confusion and make plain the embarrassment of Jupiter, thus called upon to decide between the three most powerful goddesses.

The second crisis is in the decision of Paris. In recounting this, two hints of future trouble may be thrown out: first, that the promise of Venus did not guarantee that Paris would have no trouble in securing the fairest woman in Greece; and second, that Juno and Minerva were in a savage mood because of the decision, and would be glad to make the winning of his prize as hard as possible.

The third dramatic episode is the abduction of Helen. This should be vividly worked out, else the cause of the war will seem inadequate and the later developments will lose in interest through the weakness of the first motive. (See above reference to Baldwin.)

Chalk Sketch:

Paris sailing away to Troy, with Helen.

LESSON UNIT TWO: How the Greeks Prepared for War; and

LESSON UNIT THREE: How the Greeks Came to Troy.

Special references:

Hall: *Homeric Stories*, pp. 26-31.

Brooks: *Story of the Iliad*, pp. 27-33.

Gayley: *Classic Myths*, pp. 285-290.

Hall: *Four Old Greeks*, pp. 20-27.

Peabody: *Old Greek Folk Stories*, pp. 78-82.

Guerber: *Story of the Greeks*, pp. 44-47.

Baldwin: *Hero Tales*, pp. 62-75.

Guerber: *Myths of Greece and Rome*, pp. 312-317.

Cole: *Story of the Golden Apple*, pp. 22-32.

These units may be given in one lesson in case the teacher is not able to find full accounts of their principal incidents.

The first step in the lesson involves the following series of strong incidents: Menelaus' return and his wrath on finding that his guest had stolen his wife; the standing agreement of Helen's old suitors and their call to arms; why Ulysses did not wish to go, and how his help was secured; how Achilles was discovered and induced to help; the marshaling of the great host at Aulis. The hum and bustle and optimism of a great undertaking successfully begun should be reflected in the spirit of the telling of this part of our story.

Here is the place to set forth the geography of the story. Use a black-board map showing Greece and the neighborhood of Troy lightly massed in some neutral shade. Mark the homes of Ulysses and other prominent heroes with a piece of colored chalk, and tell how the Greek leaders drew together at Aulis. As you talk, draw lines showing how it was done. Then show where Troy was and mark the place.

Be sure that the class has a fairly correct notion of the times. They must be brought to see clearly the difference between that camp at Aulis and the camp at the Presidio. To do this it will be necessary to give clear-cut ideas of certain characteristic details of martial preparation in those

times. The class should be acquainted with the armor, spears, swords, rude little ships, and scanty equipment. Pictures will be specially useful in explaining these, and the chalk should be used as often as the subject for a sketch or diagram arises.

Here, as elsewhere, the teacher will find it more interesting and effective to present the necessary descriptive details by involving them in the narration of action. Straight description is a bore in the hands of any one less than a genius. It will be wise, therefore, as well as easy and pleasant, to describe the equipment of the warriors by narrating something,—how Achilles prepared his armor,—how he polished his shield, straightened his armor plates and put new straps on them, trimmed the horsehair plume of his helmet, put a new handle in his spear, etc. Or to describe the ships by telling how the anxious king went down to examine their oars and rudders, and to see that each had its sail and mast tightly lashed under the rowers' benches. If these units have been fully worked out, this point may well conclude the second lesson.

While the ships were being loaded a strange sign was seen: Here tell the story of the serpent and the nine birds. Introduce Nestor, the wise old man who interpreted the sign.

The next episode of interest is the calm and the discovery of its unfortunate cause. The expiation demanded of Agamemnon gives rise to one of the most dramatic situations in the whole story. Make clear the problem that faced him,—the welfare of his daughter or the welfare of his people. Make plain the futility of his excuse: that he had committed the offense without knowing what he did and with no intent to do wrong. The gods were not to be satisfied with idle excuses, and Agamemnon had to make the bitter choice. Let the class help him in his decision between love of his daughter and love for the Greek cause. It is the story of Abraham and Isaac in other form.

The incident ends with the preparation for sacrifice and the dramatic rescue of the girl by Diana. The sympathy of the class should be aroused strongly on behalf of the unfortunate girl, an innocent sufferer involved in the punishment of her father, and then the rescue will afford an excellent climax.

Then tell how the curse was lifted and the impatient fleet set sail with a fair wind. Before sailing, however, some one had gone to the oracle to learn which side would win. The oracle answered, "The side which first loses a man will conquer." Tell how Protesilaus worried over this decree as he sailed over the sea to Troy, for he feared that the Trojans might lose the first man and thus finally win the struggle. So while the others were thinking of the homes which they had left or of the hard fighting just ahead of them, Protesilaus sat planning to secure the victory for the Greeks by satisfying the condition set by the oracle. Describe the forces that swayed him in his decision, his love of life, his kingdom and family on the one hand, and, on the other, his love for the Greeks and his devotion to their cause. Present this situation so thoroughly that the class can live through

in imagination the struggle that Protesilaus fought with himself as he sat determining whether or not he should throw away his life to save his country. Let the class decide what he should have done. Then tell of the landing on the beach, and the sacrifice of the hero. Describe how the Trojans were beaten back within the city of Troy, and how the hopeful Grecian army camped on the beach before the ships and on the plain around the city.

A final touch should be added of the sorrows of Laodamia over the glorious death of Protesilaus. Don't fail to introduce in this connection the interesting legend of the trees that grew from the tomb of his faithful spouse.

(See Wordsworth's "*Laodamia*"; in Syle: *Milton to Tennyson*.)

Chalk Sketches:

The serpent and the birds.

The Greek fleet on its way.

LESSON UNIT FOUR: How the War was carried on.

Special references:

Hall: *Homeric Stories*, pp. 32-60.

Brooks: *Story of the Iliad*, pp. 34-100.

Gayley: *Classic Myths*, pp. 290-297.

Hall: *Four Old Greeks*, pp. 28-36.

Guerber: *Story of the Greeks*, pp. 48-50.

Shaw: *Stories of the Ancient Greeks*, pp. 99-102.

Hall: *Four Old Greeks*, pp. 20-71.

Church: *Stories of the Old World*, pp. 69-92.

Haaren and Poland: *Famous Men of Greece*, pp. 79-85.

Guerber: *Myths of Greece and Rome*, pp. 317-320.

Cole: *Story of the Golden Apple*, pp. 33-41.

In this unit it will be well to begin with a brief mention of the nine-year resistance of Troy. Explain the strength of the city and the means by which it managed to hold out.

Then describe in detail how the anger of Achilles induced him to forsake the Greek cause. Do not try to make his sulking fit heroic, for it can not be justified by the most liberal extension of modern standards. Present the injustice done him as strongly as possible, but make this injustice merely an explanation of, and not an excuse for, his sullen conduct. The story of this quarrel is well told by both Hall and Brooks.

Next tell the story of the duel between Menelaus and Paris. In it is found a typical instance of the constant intermeddling of the gods.

The exploits of Diomedes yield many interesting situations. Put emphasis on his encounter with Mars, who should be made as great a bully and braggart as possible.

Chalk Sketch:

Greek warrior in chariot.

LESSON UNIT FIVE: Hector, the Trojan Hero.

Special references:

Hall: *Homeric Stories*, pp. 61-112.

Brooks: *Story of the Iliad*, pp. 101-356.

Gayley: *Classic Myths*, pp. 297-302.

Shaw: *Stories of the Ancient Greeks*, pp. 99-102.

Guerber: *Story of the Greeks*, pp. 50-51.

Hall: *Four Old Greeks*, pp. 37-70.

Guerber: *Myths of Greece and Rome*, pp. 321-329.

Cole: *Story of the Golden Apple*, pp. 36-41.

It will be worse than profitless for the teacher to attempt to crowd into this unit all the complex details of the war clustering around the great Trojan hero, Hector. Such situations as are clearly of prime value to us are included in the following suggestions. They should not be larded in and buried by a multitude of worthless incidents.

By all standards, the most beautiful episode in the whole story is the parting of Hector and Andromache at the city gates. Lead up to it carefully, and make it a picture to your class. Use all the direct discourse possible. Let the pupils place themselves in imagination in Hector's place and live through the hard problem that he faced. Describe fully the advantages and disadvantages in each alternative before him, but let the words of Andromache and the hero present them. Do not tag the conclusion with a moral maxim of your own make; but be sure that the situation has been so presented that the moral of it can not be escaped. The ethical deduction will be safely drawn by the class if their admiration has been aroused for the lofty patriotism of Hector.

Simplify the remainder of the story up to the point where Patroclus entered the fight by recounting in brief how, little by little, the Greeks were driven back as a punishment for the wrong done Achilles by Agamemnon; how Jupiter and Apollo helped Hector and the other Trojan heroes to drive the Greeks into their beached ships; how the ships themselves were being destroyed; and how Achilles refused to accept the friendly advances of Agamemnon and reënter the fight.

Then develop the story of Patroclus. Describe his friendship for Achilles, his fears over the desperate plight of the Greeks; and how, finally, he prevailed upon Achilles to lend him that hero's armor and troops in order to prevent the utter destruction of the Greeks. Make Patroclus' exploits and death at Hector's hands as dramatic as possible.

Describe how the news of Patroclus' death came to Achilles as he sat brooding in his tent. Make his change of heart something more than the desire for revenge; show it rather as a recall to duty through the example of his friend.

The next episode of interest is the bringing of new armor to Achilles by Thetis. In this the class should be introduced to Vulcan in his wonderful workshop.

Then follows the fight between Hector and Achilles. Do not insert facts that tarnish Hector's heroism. Make him a patriot ready to die, but never to yield while his home and city needed his help.

The treatment of Hector's body by Achilles, its preservation by Apollo, its ransom by the aged king, Priam, and the elaborate funeral rites held by the Greeks over Patroclus and the Trojans over Hector complete the subject matter of this unit. In this last incident the teacher has the chance to make clear the custom of funeral games and feasts by giving specific details of one such celebration typical of the rest. A full lesson may very profitably be spent in a description of the funeral and games as described in Brooks' *Story of the Iliad*, Chapters XXII and XXIII.

It will be well in closing to foreshadow the results that follow the loss of Hector to the Trojans. The bravest Trojan has been killed,—the one whose high loyalty to the city made him its strongest defense.

Chalk Sketch:

Achilles dragging Hector's body before the walls of Troy.

LESSON UNIT SIX: The Fall of Troy.

Special references:

Hall: *Homeric Stories*, pp. 113-116.

Brooks: *Story of the Iliad*, pp. 357-367.

Gayley: *Classic Myths*, pp. 303-308.

Peabody: *Old Greek Folk Stories*, pp. 82-87.

Shaw: *Stories of the Ancient Greeks*, pp. 103-106.

Baldwin: *Thirty More Famous Stories Retold*, pp. 136-155.

Guerber: *Story of the Greeks*, pp. 52-54.

Guerber: *Myths of Greece and Rome*, pp. 329-336.

Cole: *Story of the Golden Apple*, pp. 42-48.

Several of the foregoing references should be read as a proper basis for this unit. If one alone must be selected, Brooks is the best.

In the first place here, it is necessary to tell of the death of Achilles. The story of the hero's invulnerability except as to the great tendons over his heels is best told at this place. Call attention to the fact that those tendons are still called the Achilles tendons.

Tell how the poisonous arrows of Hercules were secured, and how Paris died miserably through one of them sped, properly enough, by the hand of Menelaus.

The story of the theft of the Palladium should be told because it brings Ulysses before the attention of the class and shows his chief characteristic,—craftiness.

But still Troy held out. What was to be done? In answer to this desperate problem comes the best known incidents of the war,—the stratagem of the wooden horse. Let the class tell which Greek would be most apt in planning such a ruse. Then tell how Ulysses worked out all the details of the scheme and how the plans were executed.

The dramatic points to be sketched in the closing chapter of the story are as follows:

1. The "capture" of Sinon and his false story.
2. The destruction of Laocoön and his sons. Be sure to have a good picture of the Laocoön group.
3. The triumphal bringing of the horse into the city.
4. The sack of Troy. This culmination of the undertaking should be painted in brilliant colors. Introduce it by a description of the sleeping, unguarded city, with its broken wall, relaxed after ten years of terror. Then tell how the Greeks crept from the horse, signaled to their comrades without, and began the destruction. Set forth enough specific detail to give a clear picture of the burning, looting and massacre involved in an ancient sacking. The death of the aged king is a fitting climax.

After the class has had a long breath or two it will be well to tell what finally became of Helen, the cause of all the trouble. See Gayley's *Classic Myths*, page 309, for a short sketch of the recovery of Helen by Menelaus.

Throughout the telling of the story there should be frequent discussion of men, motives, and probable results. Good work demands class activity.

Chalk Sketch:

The wooden horse before the walls of Troy.

For Pleasure Reading.

Brooks: *Story of the Iliad*.

Church: *Stories of the Old World*.

Shaw: *Stories of the ancient Greeks*.

Francillon: *Gods and Heroes*.

Hall: *Homeric Stories*.

Farmer: *Boys' Book of Famous Rulers*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Give a brief sketch of the story. This should include the cause of the war, the injustice done to and the wrath of Achilles, the death of Hector, the wooden horse stratagem, and the final sacking of the city.

2. Who were the following: Jupiter, Juno, Venus, Minerva, Mars, Vulcan, Helen, Paris, Achilles, Ulysses, and Hector?

3. How was a Greek soldier equipped for war?

THE WANDERINGS OF ULYSSES.

General Comments and Suggestions.

It is necessary, in order that the story of Ulysses' return may have beginning, end, definite progression and proper proportion, for the teacher to have a general understanding of the whole series of adventures, as well as a good idea of what each particular adventure is about and what part it bears in the final outcome of the plot. It will be well, therefore, to keep in mind the fact that the whole series of exploits is really the account of how Ulysses returned to his wife and throne after many obstacles had been surmounted. Each part will then be seen to have its proper place in the development of this theme, and each adventure will be seen as a step in the direction of the final conclusion,—the recovery of throne and wife.

In order to get a good general view of the story the teacher should make preliminary preparation by reading the account given in Hall's *Homeric Stories*, pages 119-198; Gayley's *Classic Myths*, pages 313-337; Church's *Stories of the Old World*, pages 182-246; or Brooks' *Story of the Odyssey*.

In presenting the story, each adventure should be told in such detail as to be perfectly clear and vivid. Avoid the multiplication of disembodied, half characterized names, places, and events.

The following characters should be well known by the class at the conclusion of the story: The Lotus Eaters, Polyphemus, the Cyclops, Æolus, Circe, the Sirens, Scylla and Charybdis, Calypso, Penelope, and Telemachus.

At all times the teacher should be careful to develop a sound appreciation on the part of the pupils for the dangers and limitations of seafaring in those early times. An abundance of vivid fact and episode may be found in the story as a basis for such appreciation.

LESSON UNITS:

1. The Departure from Troy; the Land of the Lotus Eaters; Among the Cyclops.
2. The Bag of Winds; the Savage Læstrygonians; Circe's Palace.
3. The Sirens; Scylla and Charybdis; the Cattle of the Sun.
4. Calypso's Island; in the Land of the Phæacians; the Return to Ithaca.
5. How Ulysses Regained his Kingdom.

Each adventure, while a part of the whole story, is an episode fairly complete in itself. Hence the teacher may freely re-group the above units into other divisions for presentation. The above arrangement has been

found to be practical for forty-minute periods. If re-grouping is done, care should be taken to combine the incidents in such a way as to put time and emphasis where they are merited. The adventures meriting the fullest emphasis are the following: Among the Cyclops; The Bag of Winds; Circe's Palace; The Sirens; Scylla and Charybdis; How Ulysses Regained his Kingdom.

Preparation and Presentation.

References:

- Clarke: *Story of Ulysses*. (Whole Book.)
Lamb: *The Adventures of Ulysses*.
Peabody: *Old Greek Folk Stories*, pp. 94-112.
Shaw: *Story of the Ancient Greeks*, pp. 117-125.
Church: *Tales of the Old World*, pp. 182-246.
Lang, Leaf and Meyer: *Prose Translation of the Odyssey*.
(Whole Book.)
Pratt: *Myths of Old Greece*, Vol. III, pp. 125-165.
Cole: *Story of the Golden Apple*, pp. 49-128.
Baldwin: *Thirty More Famous Stories Retold*, pp. 151-176.
(Especially good account of the return.)
Hall: *Homeric Stories*, pp. 119-198.
Guerber: *Myths of Greece and Rome*, pp. 337-359.
Bulfinch: *Age of Fable*, pp. 294-318.
Brooks: *Story of the Odyssey*.
Gayley: *Classic Myths*, pp. 313-337.

Separate treatment under this head need not be given for each unit. The story itself is merely an aggregate of well-marked episodes, any convenient number of which may constitute a lesson unit. It will be well, however, for the development and culmination of each adventure to be completed in the lesson in which it is begun.

In this story much is to be gained in clearness and interest through the use of a good sketch map. Such a map should be drawn on the blackboard showing the Mediterranean Sea, Troy, Ithaca, and all places involved in the story.

The shrewdness of Ulysses in surmounting so many dangers, and the wonderful nature of the dangers thus encountered, afford the principal claims upon the interest of the children. Therefore, emphasize these aspects of the story. For example, the wonder element in the adventure at Circe's palace and the shrewd way in which Ulysses rescued his men should be developed in full circumstance and detail. So also the unnatural powers of the Sirens and the craft by which Ulysses escaped them should be emphasized. The class will especially delight in the ingenious escape of the hero from the seemingly hopeless situation in Polyphemus' cave.

Care should be taken in every adventure to bring the narration to a crisis where the welfare of the wanderers is at stake. Their safe deliverance from

each peril should be developed only after a certain degree of suspense and fearful hope has been indulged in by the class.

Many useful emotional reactions may be aroused by careful presentation. The resourcefulness of Ulysses, the disobedience of the men when they killed the cattle of the sun, their evil suspicions of their leader over the mysterious bag of winds, the hospitality of the Phæacians, the cruelty of Polyphemus, the loyalty of the swineherd, and the many minor incidents involving ethical decisions should all be presented so as to arouse, as each deserves, the admiration or the indignation of the class. The fidelity of Penelope is the most beautiful expression of a moral quality in the tale. Develop it with great care, so as to secure enthusiasm for her and her character.

The visit to the Underworld by Ulysses should receive a mere mention. Later on in the story of Æneas will be found the best place for taking the class through the realms of Pluto.

Chalk Sketches:

The giant's cave.

Circe's palace.

Passing between Scylla and Charybdis.

Ulysses on the raft.

Shooting the arrow through the rings.

For Pleasure Reading.

Clarke: *Story of Ulysses*.

Church: *Stories of the Old World*.

Brooks: *The Story of the Odyssey*.

Hall: *Homeric Stories*, (esp. pp. 140-152).

Swift: *Gulliver's Travels*.

Arabian Nights' Entertainment.

Adventures of Baron Munchausen.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Briefly sketch the most important of the adventures of Ulysses. (Here should be included the visit among the Lotus Eaters, the adventure with the Cyclops, the story of the bag of winds, the passing of the Sirens and Scylla and Charybdis, the story of the web of Penelope, and the final means whereby Ulysses regained his home.)

2. What were the characteristics of a Cyclops?

3. What were some of the dangers encountered by Ulysses on his homeward voyage?

THE PERSIAN WAR: MARATHON AND THERMOPYLÆ.

General Comments and Suggestions.

The story of the Persian War ranks among our half-dozen greatest and best known war stories. It stands first among them all in heroic expressions of high ideals of motive and action. It is introduced here so that our classes may gain from it that knowledge and emotional culture which the world has drawn from it for the past twenty-five centuries.

Moreover, it is a good medium for giving us what we need to share of the common conception of Greek life and spirit, an appreciation that is of constant service to all. "Bridging the Hellespont," "Spartan courage," "holding the pass," "Olympic games," "Thermopylæ," "Marathon," these we have need to understand as they are currently understood; and to an appreciation of these, as well as to a better adjustment in our constant contact with Greek art, hero tale and allusion, this story will surely lead.

The Persian War is not merely a fight between men to see which side could destroy the other, and which race or national name should prevail. It is a duel between East and West, Asia and Europe: a life or death struggle for the liberty and knowledge and art of Greece, a struggle for the germs of our own civilization. Older classes, in the high school and even in the eighth grade, can catch something of the meaning of this. But even if this wider importance of the fight is not caught by the class, a knowledge of it on the part of the teacher will increase her understanding of and enthusiasm for the story, and thus add to the force of the telling.

A map should be used similar to the one used in presenting the Trojan War. Work out lines of march, and put in places of interest in bright chalk as the story progresses. Detailed plans of certain situations will be suggested in the lesson units.

The teacher should read a good account of the whole war before telling any part of it, and should first produce in herself that state of appreciation for special situations that she wishes to inspire in the class. The strength of the interest of the teacher will in great part be the measure of the interest of the class.

Herodotus' account is especially recommended for the splendid pictures that he draws, possessing almost the charm of the report of an eyewitness. The teacher who reads his account of the Persian host crossing the Hellespont should have no trouble in presenting it as a wonderful spectacle to her class. Unfortunately, this account can not often be had, but much can be done with the other references suggested to attain the same fullness of preparation.

At all times the kernel of the story should be in mind: how patriots, careless of all else, stood through incredible dangers and losses for the defense of their home land. The great central spirit of it all, the master motive, is to be found in ideals of public service, duty to the home land calling for and freely receiving the sacrifices of patriots.

Preparation and Presentation.

References:

- Guerber: *Story of the Greeks*, pp. 100-138.
Gilman: *Magna Charta Stories*, pp. 52-65.
Haaren and Poland: *Famous Men of Greece*, pp. 128-146.
Wallach: *Historical and Biographical Narratives*, pp. 56-63.
Shaw: *Stories of the Ancient Greeks*, pp. 127-177.
Ridpath: *History of the World*, Vol. II. pp. 539-556.
Creasy: *Fifteen Decisive Battles*, pp. 1-32.

LESSON UNIT ONE: The Greeks and the Persians.

Here we are concerned with making a background and arranging the stage settings for a great drama, not an easy thing to do with words alone. If it is to be really done "when 'tis done," then it is necessary that the life and the times,—the atmosphere and local color behind the story,—should be developed by a succession of anecdotes and sketches. The class should know something of the high civilization of Athens,—her pictures, statues, fine buildings, free government,—and of the pride that her people took in it all. But this will be a tiresome and profitless task if the teacher attempts to do it as it is done in most text-books, by general characterization and description unrelieved by incident, action, or dramatic interest. The best way,—perhaps the only way,—to get the class to realize the background of the events of the great war is to present that background through many short stories and by weaving it into events. The use of pictures, chalk sketches and diagrams will be useful in this, for everything depends on the final visualization of the scene by the class.

Special references:

- Shaw: *Stories of the Ancient Greeks*, pp. 127-130; 138-160.
Guerber: *Story of the Greeks*, pp. 92-94.
Myers: *History of Greece*.

Sparta, also, must be introduced and Spartan life made clear. These standards of courage and patriotism may be illustrated by interesting stories.

Special references:

- Shaw: *Stories of the Ancient Greeks*, pp. 131-134.
Guerber: *Story of the Greeks*, pp. 61-70.
Myers: *History of Greece*.
Ridpath: *History of the World*, Vol. II. pp. 523-526.

The Greek games at Olympia should be explained. Tell in as vivid a way as possible how the athletes assembled, what events were contested, and what honors were accorded the victors. Build upon the pupil's knowledge of current field sports. A sketch or diagram of the stadium will be helpful. But particularly useful will be stories of athletic prowess at such games.

Guerber: *Story of the Greeks*, pp. 77-86.

Shaw: *Stories of the Ancient Greeks*, pp. 135-137.

Wallach: *Historical and Biographical Narratives*, pp. 46-48.

Brooks: *Story of the Iliad*, Chaps. XXII and XXIII.

Myers: *History of Greece*.

Something should be said of the rise of Persia: how that empire grew toward the west until it began to press upon the Greek colonies in Asia Minor. Introduce here, somewhat out of its historical order, the story of Cræsus, the rich king. This will introduce the class to a well known object of story and allusion, and at the same time illustrate the power of Persia.

Special references:

Shaw: *Stories of the Ancient Greeks*, pp. 182-186.

Guerber: *Story of the Greeks*, pp. 104-105.

Wallach: *Biographical and Historical Narratives*, pp. 53-55.

Myers: *History of Greece*.

Baldwin: *Thirty More Famous Stories*, pp. 82-86.

Chalk Sketches:

The Acropolis at Athens.

A chariot race.

Should the teacher find herself with sufficient material to expand this introductory lesson, she may profitably devote two or three days to its presentation. The class should be led throughout to engage in comment and discussion.

LESSON UNIT TWO: How the Trouble Began.

The next step in the story is the Persian conquest of the Greek cities in Asia and their appeal to Greece for help. This leads directly to the sending of aid from Athens and the burning of Sardis. Then follows the wrath of Darius, for the first time opposed in his conquests, his re-conquest of the Greek colonies, and his vow of vengeance against Athens. Don't omit the incident of the slave whose duty it was to keep his vengeance warm. The episode of the first expedition, baffled by storms and wild tribes of Scythians, may well be omitted. If told, make it a bare mention of the main facts. Note again that the purpose of the story in this course is not to do justice to all facts that historians have dug up and assembled together, but to distribute emphasis and to include and exclude material in such a way as to give the class those appreciations of the story that are of the most value.

The incident of the ambassadors, sent by Darius to Sparta and Athens for earth and water, is full of interest and throws a strong side light on Greek spirit. When Darius heard of the treatment received by his messengers, it

is easy to imagine that his hatred of the Greeks was not cooled by the news. This story of the Persian embassy and its fate should be well told, for later we are to hear an interesting sequel to it.

The unit ends properly enough with an account of the great plans of Darius for the conquest of Greece,—a state of affairs that will excite a lively interest in events yet to come.

Special references:

Guerber: *Story of the Greeks*, pp. 104-110.

Ridpath: *History of the world*, Vol. II, pp. 539-542.

Myers: *History of Greece*.

Creasy: *Fifteen Decisive Battles*, pp. 1-20.

Chalk Sketch:

The burning of Sardis.

LESSON UNIT THREE: Marathon.

The principal points of interest in this unit are as follows:

1. The preparation by Darius of the conquest of Greece.
2. Athens' preparations for defense, and her vain appeal to Sparta. In this the famous one hundred and fifty mile run of the Athenian envoy is of special interest. Make the refusal of the Spartans to come an act of virtue in them, showing the stern way in which they were ruled by their ideas of duty even against their strongest feelings. The Spartans wished to come, but religious obligations which could not be denied prevented them.
3. Preparations for the Battle of Marathon. Tell how the Persians ravaged the island of Eubœa, and then landed on the Greek mainland and prepared to fight: how the Greek generals gave Miltiades command, and how Miltiades planned his daring line of action. Here the teacher should use a sketch map of the battlefield, referring it for general location to the large map used throughout the story. This will be found a distinct aid in making the events of the battle clear, graphic and hence interesting.
4. The battle. Creasy's account, if simplified, will make a good basis for this. Bring out the fact of the utter rout of the Persians. The map showing the swamp and the river and the sea will help to make the destruction clearer.
5. The arrival of the Spartans. Just as the battle is over the Spartans arrive after a wonderful march. They started the minute that their religious duties would let them.
6. How the good news was carried to Athens. This should be made a thrilling detail. Picture to the class the city trembling with doubt as to the outcome of the fight, its walls covered with old men and women and children. Then describe how the watchers saw a lone runner appear over the hills in the distance, making his way toward the city, how hopes and fears struggled for mastery until they could get the message; and finally of the climax when the runner cried, "Victory!" and fell dead.
7. The return of the army to Athens and the abandonment of the invasion by the Persians.

8. The great mound and elaborate funeral games in honor of those Greeks who fell at Marathon.

It is no part of this story to recount the later shame of Miltiades and his harsh treatment at the hands of the city he had done so much to save.

Special references:

Creasy: *Fifteen Decisive Battles*, "Marathon."

Shaw: *Stories of the Ancient Greeks*, pp. 161-164.

Guerber: *Story of the Greeks*, pp. 112-115.

Wallach: *Biographical and Historical Narratives*, pp. 56-58.

Haaren and Poland: *Famous Men of Greece*, pp. 128-131.

Gilman: *Magna Charta Stories*, pp. 53-66.

Chalk Sketches:

Diagram of the battle. (See Creasy or any good ancient history.)

The runner approaching Athens.

LESSON UNIT FOUR: How Xerxes brought his Host to Greece.

Special references:

Guerber: *Story of the Greeks*, pp. 117-124.

Shaw: *Stories of the Ancient Greeks*, pp. 165-168.

Haaren and Poland: *Famous Men of Greece*, pp. 133-134.

Much of the feeling aroused in the story of Thermopylæ and Salamis will depend upon a careful development of this unit. The most important elements in this development are the following:

1. The preparations of Darius and Xerxes. Give the class a spectacular view of the way in which all Asia was levied on for the great host and its maintenance.

2. The offer of the Spartan youth to sacrifice themselves to save their country. This is one of the finest touches in the whole story: the account of how two Spartan youths freely went as ambassadors, and offered themselves to Xerxes as sacrifices in atonement for the error of their countrymen in mistreating the Persian ambassadors sent, as will be remembered, by Darius. Here is a fine ideal of patriotism, and the incident that expresses it is well worth half a lesson unit if the teacher's insight into its values makes it possible for her to give it so full a treatment. Think it over thoroughly, and determine how you can best get the class to work out the same problem that faced the Spartan patriots, and to the same conclusion.

3. The crossing of the Hellespont. Many interesting details may be brought in here, such as the destruction of the first bridge and Xerxes' disappointment and anger, the wonderful bridge road as finally completed, the ever changing procession of soldiers and arms, how Xerxes drove across, etc. Herodotus' account is rich in the details of this great scene.

4. The census of the troops. Tell how they were measured, rather than counted. A diagram or sketch of the device used in taking the count will help the telling.

It will be well before leaving the unit to bring it into touch with the situation in Greece. A single sentence at the end may suffice to do this. For example, the teacher might get the necessary touch of anticipation and add to the suspense by concluding the unit with, "And when the Greeks in their cities way down in Greece heard of all this,—heard that the great army from Asia was coming nearer and nearer every day,—how do you suppose they felt,—what chance do you suppose that they saw for their lives and their country?"

Chalk Sketch:

The bridge over the Hellespont.

LESSON UNIT FIVE: Thermopylæ.

Special references:

Shaw: *Stories of the Ancient Greeks.*

Guerber: *Story of the Greeks*, pp. 124-131.

Wallach: *Biographical and Historical Narratives*, pp. 58-61.

Haaren and Poland: *Famous Men of Greece*, pp. 169-172.

Gilman: *Magna Charta Stories*, pp. 67-87.

Ridpath: *History of the World*, Vol. II, pp. 546-548.

Baldwin: *Fifty Famous Stories*, pp. 110-112.

Lang: *The True Story Book*, pp. 64-67.

Describe the hurried plans for defense made by the Greeks, how a fleet was assembled, and how Leonidas led his three hundred Spartans, with a few allies, northward to meet the great host at Thermopylæ. A clear picture of the situation at Thermopylæ must be given. Pictures, if any are to be found, will aid greatly in this, and a detailed sketch map will be found indispensable.

In presenting the story of the great fight in the pass make it a well rounded succession of events. Here is the best place for emotional results, but to attain them the story must be clear and its scenes must be vivid and real. The treachery of the false Greek is so black in contrast with the conduct of Leonidas and his Spartans, and comes at such a critical time in the strain of the hearer's feelings, that it may easily be made to arouse intense indignation and contempt.

Do not fail to point out that the Spartans had plenty of time to escape after they were betrayed. Their business in the pass was not to fight as long as there was a chance to win, but simply to stand up and fight for all they were worth.

A fitting conclusion, and one well worth while because of its emotional call and knowledge value, is the story of the monument raised to the memory of the Spartans, and its inscription.

Chalk Sketches:

Diagram of Battle of Thermopylæ. (Showing secret mountain pass, position of Greek defenders and of Persian host.)

LESSON UNIT SIX: Salamis.

Special references:

Shaw: *Stories of the Ancient Greeks*, pp. 173-177.

Guerber: *Story of the Greeks*, pp. 133-138.

White: *Plutarch for Boys and Girls*, "Themistocles."

Wallach: *Biographical and Historical Narratives*, pp. 61-63.

Myers: *History of Greece*.

Ridpath: *History of the World*, Vol. II, pp. 548-552.

Plutarch: *Lives*, "Themistocles."

This unit has less value in the course than any of the other five. It is necessary, however, to finish the story, and also to acquaint the class with the meaning of the name, Salamis.

Picture the Greeks as thrown into a helpless flight after the winning of Thermopylæ by the Persians. The message of the oracle, with its many possible meanings, should be brought out.

The remaining points of interest are:

1. The repulse of the Persians in their advance on the Oracle at Delphi.
2. The flight of the Athenians to their ships.
3. The burning of Athens.
4. Preparations for the sea fight. In this we have the bold advice of Themistocles to the Greeks, and the preparations of Xerxes to witness the great battle.
5. The struggle.
6. The triumph of the Greeks. As a conclusion to this should come the return of the disappointed Xerxes to Asia, a brief mention of the battle of Platea and the final driving out of all the Persians, and a word as to the restoration of Athens. Here is the best place to drive home the full meaning of the whole conflict. The restoration of the city of Athens may well stand for the preservation of the art and culture and spirit of ancient Greece, a prize worth preserving through such a struggle.

Chalk Sketch:

Xerxes viewing the battle of Salamis.

For Pleasure Reading.

Guerber: *Story of the Greeks*.

Shaw: *Stories of the Ancient Greeks*.

Baldwin: *Thirty More Famous Stories*.

Mabie: *Heroes Every Child Should Know*.

Lang: *True Story Book*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who were the Athenians?
2. What fine things did the Athenians care a great deal about?
3. What was the Acropolis?

4. Who were the Spartans?
5. What did the Spartans care most about?
6. What did they think most important to teach their boys?
7. What were the Olympic Games?
8. What were some of the sports at these games?
9. Who was Crœsus?
10. Who were Darius and Xerxes?
11. Which side won the battle of Marathon?
12. How was the news of the victory brought to Athens?
13. How did Xerxes bring his great host from Asia into Europe?
14. How was this great army counted?
15. For what is Thermopylæ famous?
16. What little band held the Persian army at Thermopylæ for several days?
17. How did the Persians finally get by?
18. Did Leonidas lead his men away when he found out that the Persians were sure to win?
19. Why did the Spartans stay?
20. What happened to them?
21. What monument was later erected to them?

DAMON AND PYTHIAS.

General Comments and Suggestions.

This little story, simple in plot and short enough for a single lesson unit, holds the first place in literature as an expression of ideal friendship. Damon and Pythias have become a proverb, and generous friends are often figuratively called after them. One of the prominent fraternal societies of our own day has even taken the name of Pythias and made it the key word in its title. As long as men honor the friendship that is true and spontaneous and without selfish taint, and as long as the world has need of such a virtue, this story will be valuable because of the emotional attitudes that it inspires in those who hear it.

It is not required here, or in other topics, that the popular literary version of events should be sacrificed for the critical accuracy of historical investigation. This story will lose its usefulness and cease to be part of the common culture of men as soon as its shadows and high lights are toned down in answer to the demands of historical higher criticism.

Preparation and Presentation.

References:

Guerber: *Story of the Greeks*, pp. 201-208.

Shaw: *Stories of the Ancient Greeks*, pp. 224-227.

Baldwin: *Fifty Famous Stories*, pp. 100-102.

Yonge: *A Book of Golden Deeds*, pp. 54-58.

Dionysius is the villain of the tale, and should be properly branded as such in the beginning of the story. Make him not only a tyrant in the Greek sense of the word; that is, simply one who has usurped political authority, but paint him, also, as a tyrant in the modern sense,—one who is capriciously cruel and oppressive. To do this properly specific incidents should be brought out. Here, for example, should be recounted his treatment of the honest old philosopher who refused to praise his bad poetry. A description should be given in this connection of his dungeons hewn in the solid rock, and in which he kept the miserable objects of his ill will.

The dramatic situations of the story of Damon and Pythias are as follows:

1. The offer of Damon to stand surety with his life for his friend's return. The scene in Dionysius' court in which this takes place should be vividly

painted, for the offer made by Damon has far greater force when made in the presence of all the attributes of the tyrant's cruelty. Let the class see the working of Damon's mind as he volunteered to remain in the place of Pythias: how fear of accident to Pythias and resulting crucifixion for himself weighed as nothing against his friend's need.

2. The delay. This may be worked into a climax of trembling suspense. Recount all the obstacles and accidents that befell Pythias on his journey. Make each of these incidents vivid and real with striking detail. At length, leave him struggling along the road to reach the distant city, with the sunset hour,—the time set for the execution of his friend,—almost at hand. Then return to Damon and Dionysius. What was Damon's state of mind as the sunset approached?

3. The return of Pythias. This is the dramatic moment of the story. The scene should be brought visibly before the children. The success of the whole story will be largely a result of the skill with which this is done.

Then nothing remains but to tell how the stern tyrant melted at the sight of such a test of friendship; how he pardoned the men who had proved such true friends; and how he begged the heroes to make him a third partner in their affections. Nothing can show the beauty of the friendship between Damon and Pythias better than this picture of the proud ruler, with countless subjects but never a friend, asking the heroes to share their friendship with him.

Chalk Sketch:

Damon on the scaffold; Pythias appearing in the distance.

For Pleasure Reading.

Baldwin: *American Book of Golden Deeds.*

Ruskin: *King of the Golden River.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who were Damon and Pythias?
2. Tell the main points of the story.
3. If you heard two people referred to as like Damon and Pythias what would you know about them?

THE SWORD OF DAMOCLES.

General Comments and Suggestions.

This story should follow the story of Damon and Pythias, since it requires the same atmosphere of time, place and general circumstance, and since it centers about the tyrant Dionysius. Its place in the course is due to almost general knowledge of the story. Its motive is based on the age old common idea that power brings worry and risk. Every one knows the expression, "Uneasy lies the head that wears a crown," and just as common is the idea of some dreadful consequence "hanging by a single thread." And here we find the story embodiment of these ideas,—the story of power haunted by the fear of impending disaster. Every one responds to and appreciates the situation that it presents; for it gives us one of our customary outlooks upon the responsibilities of power. Hence its place here.

In telling it, two courses are open to the teacher. She may present the bare outline of the story in some such way as suggested by Baldwin or Guerber. If so, but little art is required in the telling, and the knowledge of the tale will be about the only result reached by the class. Or she may build up a story about the central situation, weaving in detail, presenting pictures, and rendering vivid and real its episodes. The suggestions that follow are advanced as aids in this second course. Their adoption will mean work, and ingenuity of treatment, and freedom in the use of the traditional facts, on the part of the teacher; but it will also mean dividends in interest and emotional culture on the part of the class.

Preparation and Presentation.

References:

Guerber: *Story of the Greeks*, pp. 208-210.

Baldwin: *Fifty Famous Stories*, pp. 96-99.

The teacher should first show the fear of violence in which the unhappy tyrant lived. Illustrate with the details suggested by Guerber in the above reference: how Dionysius grew afraid to be shaved; how his room was searched before he would enter it; how he surrounded his bed with a moat; how his food and drink were always tasted by some servant before he would take them, etc.

Contrast this fearful state of mind with his outward splendid show and

authority: the fine chariot, splendid banquets, purple and gold, and great authority.

All this leads easily enough to the next step in the story, where the foolish Damocles, a peaceful shoemaker, falls into heavy envy of the authority and tinsel of the tyrant. Picture him, like any gossiping village cobbler, railing to his customers about the inequalities of fate that made him hammer and stitch, while Dionysius took the air in an ivory chariot or feasted from golden plates.

This envy of the cobbler should be brought out in many ways until it is apparent that the man has reduced himself to the very depths of misery by his broodings over his unequal fate. Picture him complaining at home, on the street corner, in the temple, everywhere, about the difference in his and Dionysius' estate.

Next tell how the envy of the cobbler came to the ears of Dionysius,—a courtier who had sandals repaired may serve as the connecting link,—and how the tyrant resolved to show the discontented tradesman what it really meant to rule a troublesome city.

The cobbler, trembling with fear, feeling his head already loose on his shoulders, is haled with much circumstance before his ruler. There he is sharply questioned as to the source of his discontent, and is finally made to confess to the envy that makes him so miserable. After this he hardly dares to hope that the tyrant will spare his life. This scene should be clear cut and vivid, with plenty of detail and dialogue. Then picture the astonishment of Damocles when Dionysius heartily agrees with his ambitious ideas; and how the astonished tradesman suddenly finds his wildest dreams realized when the tyrant steps down from the throne, offers him the seat, gives him the crown and purple robes of office, and places the servants and the palace at his command.

One detail after another should be introduced here to show the rising joy of the cobbler in his new authority. This leads to the climax of his satisfaction in the great feast at which he is to preside from the tyrant's ivory couch. With each rich course and each cup of wine his happiness becomes more complete and his belief in the joys of authority stronger. Then, just at the height of it all, Dionysius bids him look up. Above him he sees the heavy sword, slowly turning in air, hung by a single thread. Bring out the details of the horror of the situation as sharply as possible: and show how glad he was to escape the life that had given him power at such a fearful risk. Let Dionysius, not yourself, drive home the moral in a well turned speech to the chastened cobbler.

The last scene shows Damocles back at his work bench again, a wiser and more contented man.

There are several places in the story where discussion over motives and ethical problems may well be aroused. For instance, the class may consider these: What real reasons had Damocles to be discontented? Is a golden platter any better than a crockery one? What were some of the dangers and troubles hanging over the head of Dionysius? Was it possible for Damocles

to be happy, even though a poor man? Did hard work at the cobbler's bench mean unhappiness for Damocles, after he saw things correctly? Why not? What modern ruler can you name who is not so happy as many of his poorest subjects?

In all of this discussion, which should be woven into the telling, abstract ethical tenets and maxims should not be discussed. Keep the questions and remarks centering about concrete situations in the story, or concrete situations analogous to those in the story.

Chalk Sketch:

The suspended sword.

For Pleasure Reading.

Spyri: *Moni, the Goat Boy*. (Trans. by Kunz.)

Burnett: *Little Lord Fauntleroy*.

Æsop: *Fables*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Sketch the story of Damocles.
2. What did Damocles learn by his experience?
3. What is meant when it is said of any one, "The sword of Damocles hangs over his head"?

ALEXANDER THE GREAT.

General Comments and Suggestions.

This topic is not presented here for the purpose of teaching an accurate and well proportioned account of the life of Alexander as judged by the standards of scientific history. It is rather to be told as a story rich in stirring episodes. The educational values found in it are, first, the development of a series of sound emotional attitudes; second, the attainment of those scraps of knowledge, sprinkled throughout the story, which have been generally remembered by well educated people.

It will be clear, therefore, that the teacher must beware of the danger of assuming the narrow viewpoint of the specialist in history. In this work we are not trying to give the pupils the mental attitudes of embryo specialists, but rather to put them in the possession of the popular values of the story. It is of more value for the man or woman who is not a history specialist to know the story of how Alexander broke Bucephalus, than to understand the methods whereby he Hellenized Asia.

A blackboard map should be used with the story, not for the purpose of learning a list of names of places and events so as to remember them, but simply to make the story clear and graphic.

Throughout the story the teacher should bring out the heroic and admirable qualities of Alexander. Do not paint him as an abnormal creature of ambitious conceit coupled with tyranny and vice. As a check to such a tendency keep in mind that Alexander through his own efforts worked a greater result in the world's affairs than any other man who ever lived. Such works as he performed were not the products of a vice-sodden madman. He was great and useful, not because of weaknesses, but because of his great strength. Look for the courage, generosity, greatness of heart and genius in the man. Otherwise the moral tone of the story will be unsound and the literary, as well as the historical, truth will be distorted.

The teacher should read, if the book is to be had, Wheeler's *Alexander the Great*. It is full of anecdote, and is written with a keen appreciation of the spirit of the times. Besides, it is excellently illustrated.

Other good general references are:

Farmer: *Boys' Book of Famous Rulers*, pp. 71-109.

White: *Plutarch for Boys and Girls*, pp. 420-446.

Plutarch: *Lives*, "Alexander."

Haaren and Poland: *Famous Men of Greece*, pp. 210-226.

Guerber: *Story of the Greeks*, pp. 217-255.

Shaw: *Stories of the Ancient Greeks*, pp. 212-215; 236-247.

Preparation and Presentation.

LESSON UNIT ONE: Alexander's Boyhood.

Special references:

Wheeler: *Alexander*, pp. 1-80.

Plutarch: *Lives*.

Shaw: *Stories of the Ancient Greeks*, p. 236.

Guerber: *Story of the Greeks*, pp. 229-232.

Preface the story with some account of the work of Philip in making himself master of Greece. Bring out, especially, his perfection and successful use of the phalanx. If possible, use a picture or chalk sketch showing the Macedonian phalanx. The location of Macedonia and its more important characteristics should be made clear by weaving them into the events of the career of Philip and the boyhood of Alexander. Description should always be digested in the narrative, not presented by formal digression from the story. It is thus rendered interesting, as well as more vital to the movement of the plot.

The main incident in Alexander's boyhood is the taming of the wild colt Bucephalus. Many of the characteristics of the youth,—bravery, determination, keen judgment, and self-confidence,—may be illustrated by it. Introduce other anecdotes. They all help to hold the interest of the class and to build up a conception of the young Alexander that will throw light upon his subsequent career.

Chalk Sketch:

Alexander taming Bucephalus.

LESSON UNIT TWO: Early Exploits.

(See reference books in lists, above.)

The principal points of interest in this unit are as follows:

1. Alexander and Diogenes. In this Diogenes is the central figure. Tell the tub story, his search for an honest man, and his meeting with Alexander. This part of the story should be brought in apropos of Alexander's expedition against the Greeks, who rebelled when Philip died and left the throne to his young son.

2. The Gordian Knot. This incident should be prefaced by a brief account of Alexander's first exploits in Asia.

3. Alexander and his Physician. This detail is not well known, yet it is well worth presenting for the feelings that it arouses. Besides it shows the faith that Alexander had in all his men,—one of the qualities that made him so popular.

4. The first encounter with Darius and the capture of the Persian Queen. Here we get another side-light on Alexander's character. Bring out the

noble generosity with which he treated the family of his foe,—a degree of chivalry rare enough then and fit to serve as an ideal now.

Chalk Sketch:

Alexander cutting the Gordian Knot.

(See illustrations in Guerber, p. 239.)

LESSON UNIT THREE: Alexander, Conqueror of the World.

(See above references.)

The points of special interest here are:

1. The trip to Egypt and the founding of Alexandria.
2. The battle of Arbela. This should be made the crisis in the career of Alexander. A dramatic conclusion of the battle is found in the death of the Persian King, Darius.
3. The invasion of India. The principal elements of interest here are the severe marches, the way in which Alexander shared the hardships of the common soldiers, the death of Bucephalus, the trip down the Indus River, and the remarkable return by sea and land.
4. Alexander's death. In this subdivision describe the splendor of Alexander's court, and tell of the luxury in which he lived. There is no need here to indulge in a painfully detailed and overdrawn story of Alexander's dissipations. There seems to be a morbid desire among historians, and story tellers as well, to take the lives of those who have lived most successfully and distort them into records of wickedness. As far as Alexander is concerned, let us be content to know that his character was undoubtedly very much cleaner and better than it has usually been drawn, and that the work in literature does not require the discussion of what evil there really may have been in it. The statement that he died from debauchery is false. It will be far nearer the actual truth to tell of him dying from the consequences of forced marches, Asiatic fever, and the exposure of hard campaigns, and at the same time it will add to the pathos of the story. Bring out the love and sorrow of his men shown during his sickness, and tell, in a word, how his vast kingdom soon fell to pieces after his death, for no one could be found wise enough or strong enough to hold it together.

In case the teacher has Wheeler's "Alexander" at her service, she may very profitably expand the story of Alexander into twice as many lessons as we have here outlined. If so, she should still make the points of interest emphasized in the foregoing the centers of emphasis in her expanded version.

Chalk Sketch:

Alexander's army crossing the desert.

For Pleasure Reading.

Sewell: *Black Beauty*.

Pyle: *Men of Iron*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was Philip of Macedon?
2. Over what country did Alexander first rule?
3. Where was Macedonia?
4. Tell the story of Alexander and Bucephalus.
5. What great city did Alexander found?
6. What was the Gordian knot, and what did Alexander do with it?
7. What lands did he conquer?
8. How did Diogenes try to find an honest man?
9. Why did his soldiers care so much for Alexander?

THE ADVENTURES OF ÆNEAS.

General Comments and Suggestions.

This story possesses a charm and a value probably not dreamed of by the average high school graduate whose only experience with it has been through the painful medium of the *Æneid*. But as we have already put considerable emphasis on the wanderings of Ulysses, a story roughly parallel to this one and containing situations better adapted to the appreciation of children, much of this story may be omitted.

The work here shall consequently be limited in its objects. In the first place, the story will afford a review of many allusions well worth remembering. For example, it tells us again of the Harpies (first met with in the story of the Golden Fleece), the Lotus Eaters, the Sirens, Cyclops, the Bag of Winds and Scylla and Charybdis; second, it offers the best of opportunities for a thorough exploration of Hades and all its commonly known characteristics; third, the tale itself has occasional situations by which the class may be led to respond to helpful emotions; and finally, it gives a knowledge of the well known character, Æneas, and his place in Roman tradition.

The teacher should first review to herself the whole story, in order that the relation of the various parts may be clearly seen by her. Each of the first four references below will be found sufficient for such a purpose. From such reading the teacher will see that the motive of the plot is the founding of the Roman race. This goal, toward which each incident in the story moves, should be kept constantly in mind in the preparation and presentation. Each adventure is one step toward the final outcome, and gets its meaning and much of its interest because of this relation.

The class will be glad to have another sequel to the Trojan War. The fact that in the adventures of Æneas we have the tale of a Trojan refugee building the foundations of a new nation will give the tale a certain momentum of interest from the very start. The teacher should make the most of this claim on the appreciations of the children.

In the following units whatever savors of conduct unbecoming a hero has been omitted. The teacher should remember here, as elsewhere, that one important purpose of this work is to yield ideals of courage, sacrifice, and nobility of character, and not merely to tell the story as some one said that some one said that it happened.

See the method suggested under the Wanderings of Ulysses for details

as to the presentation of this story. Much of that method may well be used here.

Preparation and Presentation.

References:

Clarke: *Story of Æneas*.

Church: *Stories of the Old World*, pp. 247-354.

Gayley: *Classic Myths*, pp. 338-353.

Guerber: *Myths of Greece and Rome*, pp. 360-377.

Bulfinch: *Age of Fable*, pp. 319-355.

LESSON UNIT ONE: How Æneas set out on his Voyage.

The story should begin with a description of the hero bringing his family from the burning city of Troy. Picture the desperate plight from which he escaped by bringing out all the horrors of the sacking of the city. Emphasize his care of his father, wife, and son.

Then describe the gathering by night on the beach. Bring out the details of confusion, terror and suffering: how some were crazed with fear and loss; how families were separated in the darkness and were never united again; how rich goods were lying in unclaimed heaps; how many were hungry and cold; how the distant sights and sounds of the ruined city kept the crowd in a panic. In the midst of all this Æneas should be shown directing his followers, bringing order out of confusion, and making ready for departure. The more concrete the details of this scene, the more interesting and intelligible it will be.

The first adventure in the trip at sea is the landing at Thrace and the evil sign met with there. This and all following progress should be worked out on the map, as in the story of Ulysses.

Next comes the prophecy of the oracle at Delos. Here, again, the class is introduced to the nature of oracles, and again meets the prophecy with double meaning.

The unfortunate attempt to settle at Crete may be briefly described. Its details most worth bringing out are the various difficulties met with in attempting a settlement, and the wonderful dream in which Jupiter warned Æneas to sail westward to Italy and there found the new race. Dreams, signs, and omens are such a considerable factor in all old legends that the appreciation of the ancient viewpoint on such matters should be developed whenever possible.

Chalk Sketch:

The flight from the burning city.

LESSON UNIT TWO: Adventures by Sea and Land.

Here first of all comes the adventure with the Harpies, and their dread prophecy. Later on it will be interesting to point out how the prophecies were one by one fulfilled. Make the most of the determination and courage of Æneas, alone undismayed by the dangers ahead.

Next comes the landing at Epirus. Here the teacher has an excellent opportunity to describe oldtime hospitality, with its games, feastings, kindly advice, and parting gifts.

The Cyclops will be welcomed by the class as old and well known trouble makers. Do not fail to tell about the Greek left behind by Ulysses, who begged Æneas to take him away, and who would have been rescued, of course, by the hero, were it not for the certain destruction that such an attempt would have brought his followers and his cause. The tying together of different stories and of different parts of the same story insure a firm hold on the interests of the class.

Scylla and Charybdis come next for a bare mention. Then enters Juno with her revenge in the form of a terrible storm at sea. Bring up, or have the class recall, the cause of Juno's hatred of the Trojans.

The episode of the sojourn at Carthage should be briefly treated. Make it merely a stop for rest and supplies, and an occasion for the ordinary hospitality due to strangers in distress.

Do not, at all events, load Æneas with the iniquity of a deserting lover. It will either result in destroying his reputation as a hero or in making his duplicity a virtue. In either case the loss will be greater than the gain.

The death of Palinurus is the last detail of the voyage. Then comes the landing. Here we have the fulfillment of the final prophecy of the Harpies,—Æneas and his men eating their "tables." Their troubles are now mostly over, and the class can leave this unit with expectations of success for Æneas' plans.

Chalk Sketch:

Æneas' ship reaching the shores of Italy.

LESSON UNIT THREE: The Descent into Hades, and the Founding of the Roman State.

In this unit the class is to make a fairly minute tour of Hades, and the teacher should pick out and prepare for vivid presentation all the well known features of Æneas' visit to that place. But first of all it must be told how Æneas found the Sybil, received a new store of prophecies, got advice on how to make the trip to the nether world, and finally set out through the fuming entrance at Avernus.

The experiences of Æneas on this remarkable expedition should serve two objects: first, to confirm him as a hero, and to win admiration for the ways in which he showed his heroism; and second, to bring out the well known details of the region of the dead. This description should be woven into the story, for in this way it will be surrounded with the interest that the class has in the fortunes of the hero. The following incidents should be emphasized:

1. The meeting with Palinurus. In this the story interest is fully maintained, and at the same time the class is given the ancient idea of the conditions on which a dead person might hope to reach the land of the spirits.

2. Charon, the grim ferryman.
3. Cerberus.
4. The judgment of the dead. The account in Gayley's *Classic Myths*, pages 347-348, is particularly suggestive.
5. The heroes and their fate.
6. Tartarus and its punishments. Several points are worth detailed treatment here: first, Sisyphus and his endless labor; second, Ixion and his wheel; third, Tantalus and his hunger and thirst. It will not be wise to introduce these hard names. Better simply refer to the victims as giants who had warred against the gods and had been punished for their wickedness.
7. The Elysian Fields.
8. The Valley of Oblivion.
9. After Æneas' return to light and upper air, there is little more to tell. The teacher must not be tempted in this case to lead the class into the maze of legendary tribal and civil struggles that Virgil describes as following the landing of Æneas. Confusion and waning interest will mar the end of the story if this be done. Rather tell as briefly as possible how Æneas married the daughter of a native king and how he finally came to the throne himself. Then, after some hard fighting, he came to rule over a little nation that was one day to conquer the world. And thus began the Roman race. By leaving matters as suggested, the outcome is simple and clear, and at the same time no incident worth knowing is omitted.

For Pleasure Reading.

Arabian Nights.

Defoe: *Robinson Crusoe.*

Swift: *Gulliver's Travels.*

Church: *Stories of the Old World.*

Baldwin: *Hero Tales.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was Æneas?
2. What did he set out to do?
3. What strange adventures did he meet with on the way?
4. What strange underground journey did he make?
5. What was Cerberus?
6. Who was Charon?
7. What were some of the punishments inflicted on the wicked in Hades?
8. Who was Tantalus, and how was he punished?
9. What were the Elysian Fields?
10. What was the Valley of Oblivion?
11. What nation does the story say that Æneas founded?

HORATIUS AT THE BRIDGE, AND OTHER EARLY ROMAN LEGENDS.

General Comments and Suggestions.

The following stories of early Rome are introduced because they have a firm place in the literary culture of the world. But even if we were to seek the byways of story for material for an elementary course in literature we could hardly find selections better adapted than these to develop literary appreciation. In the first place, they are rich in knowledge concerning a time and race about which the standards of ordinary intelligence require us to know something; second, they afford the stimulus for a number of desirable emotional attitudes; third, their situations are simple and intensely dramatic, and so are especially adapted to the appreciations of children; fourth, one of them, Horatius, may be presented in ballad form, and with its lilt and cadence and sturdy pulse it will help to arouse the appreciations of the children for simple forms of poetry.

Preparation and Presentation.

The following stories are to be taken up:

1. Romulus and Remus.
2. The Judgment of the Consul Brutus.
3. How Horatius Saved Rome.

The last will be based upon Macaulay's *Horatius*. Material on the others may be found in the following references:

Guerber: *Story of the Romans*, pp. 22-27; 58-81.

Haaren and Poland: *Famous Men of Rome*, pp. 9-60.

Plutarch: *Lives*, "Romulus."

Yonge: *A Book of Golden Deeds*, pp. 21-30.

Gilman: *Magna Charta Stories*, pp. 23-36.

Rowbotham: *Stories of Plutarch*, pp. 89-156.

LESSON UNIT ONE: The Story of Romulus and Remus.

Place emphasis on the following:

1. How Romulus and Remus were set adrift to die.
2. How they were cared for by the she wolf.
3. Their life as shepherds.
4. The founding of Rome.

Do not introduce the many names and the host of forgotten details included in Plutarch's account.

Chalk Sketch:

Building the walls of Rome.

LESSON UNIT TWO: The Judgment of the Consul Brutus.

First, tell briefly of the Tarquin kings: how they ruled Rome as conquerors until the people arose and drove them out because of their tyranny.

Next, sketch the story of the Consul Brutus: how he was the first magistrate chosen by the people to rule and protect them after the Tarquins were driven out; how his two sons, dearly loved by their father, became traitors to their city and plotted to let the Tarquins and their forces in; how the plot was discovered and the two young traitors brought to trial; and how the stern old Roman father as judge set aside his love for his boys because of his love for the state and condemned them to death. This in itself is a tale well worth the time of a full lesson, for it has taken a place in the staple culture of our time. But beyond that by far is its educational worth in bringing the class to feel the full force of Brutus' high devotion to state. The decision that he made every one must make in some degree; and the standards of life to-day demand, as they did in the day of Brutus, that the common welfare shall be held more sacred than family and personal interest. If the teacher can draw the old Roman holding court, seated in his high seat, surrounded with lictors and guards; if she can show what passed through his mind as his two boys were dragged before him, surrounded by witnesses who proved them to be the deadly enemies of the city and the welfare of all the citizens; how he thought, first of their childhood and training and of his plans for them, and then thought of the hard-won freedom of the city and the laws that were made to preserve it;—if the teacher can make the scene real, even down to the flagstones, the axes of the lictors, the appeals for mercy from all sides, and finally the grim lines on the consul's face as he thought of the fate of his state hanging in the balance;—is this can be done, and done properly, the judgment may well be left to the class. Put the class in Brutus' place, and let them return the verdict under the guidance of questions and illustration. This story will then have been no mere tale, but a personal experience with them, and they will have taken the emotional attitude that civilized society demands of them.

The legends of Romulus and Remus, the Tarquins and their expulsion, and the judgment of Brutus,—lay the scene, give the cue, and strengthen the motives for the action that follows,—the story of *Horatius at the Bridge*.

In this lesson, events should be brought down to the opening action of the poem in which Porsena plans to restore the Tarquins to power.

Chalk Sketch:

The gates of the city; or,
Brutus judging his sons.

LESSON UNIT THREE: How Horatius Saved Rome.

In this unit the story of how Horatius held the bridge is to be told without classroom use of the poem.

The following situations should be emphasized:

1. The plans of Porsena: Here should be drawn the anger of that prince

over the fate of the Tarquins, the summoning of his forces, and the favorable predictions of his prophets. It will not do to tell this or any part of the story in a dull or slipshod way. Porsena should be set out as a brave prince, ruler of rich land, and friend of the Tarquins. This friendship and the danger he felt from his southern rival, Rome, are ample motives for his resolution. The gathering of the forces should not be blown over in a sentence, such as, "And so he ordered all his lords, and friends, and soldiers to meet together on a day." Such a statement means to the class a scant tithe of what is meant by a spirited description of how the messenger was summoned, given his orders (in direct discourse), and rode forth to watch-tower and stronghold, mountain village and valley farms,—and of how lords and soldiers, tradesmen and farmers, dropped their work, seized their arms, and hurried to the great camp outside of Clusium.

Neither should the favorable prophecy of the prophets be dismissed with a mere feeble mention. Make it a picture: Porsena in his royal robes, attended by brave lords from all over the country, sits in the council hall to hear the word that means so much to him as it is pronounced by the thirty wise old men. Describe the ancient prophets as your mind sees them, perhaps in black robes, each carrying a sacred scroll covered with strange characters. While the details suggested here are probably of as little importance as any involved in the remaining situations of the story, they have been set forth to illustrate this point,—a flat, bald, diluted statement of a situation will never suffice. Each must be detailed and exploited in proportion to its significance in the story. Much must be left to the teacher in this, both because of the limitations of space and because no two imaginations construct scenes in just the same way.

2. The fear of Rome and the flight of the country people into the city: Take the details as given in the poem and put especial spirit into the vivid scene of the refugees pouring in through the city gate.

3. The terrifying advance of the Tuscan host: "The line of burning villages";—"Every hour some horseman came with tidings of dismay";—"Nor house nor fence nor dovecote";—"Astur hath stormed Janiculum";—"The bridge must straight go down";—each of these is the cue for a mental picture, and each should be explained to the extent of its meaning. Through the vivid presentation of crisp details, and with the help of other details suggested by the poem and by imagination, each pupil becomes in fancy an eyewitness of the terror of the Romans and the destruction wrought by the Tuscans.

Here should be introduced a chart or map showing the city walls, the river, the bridge with a narrow pass at its farther end, Janiculum, the fortress outpost beyond the river, the coast line and Clusium. It should be drawn as the teacher talks, each place revealing itself on the map when referred to in the story, and hence when under the stress of immediate importance.

4. How Horatius and his two companions stepped forth to hold the bridge: The teacher should be constantly on the watch to keep the class in the telling

by suggestion and discussion, and here is an excellent occasion for vigorous class activity.

First, when it is seen that the Tuscans will be over the bridge before it can be torn down, the question arises, "What was to be done? How could the city be saved?" Perhaps no one will see the correct answer; but each will have some plan or other, or at least something to say about the hopelessness of all plans.

Then, when Horatius offers to solve the desperate problem, we have the natural question, "Why did he wish to take such a risk?" "What would probably happen to him?" "What would be the loss if he were killed?" (His own life and the happiness of his wife and child.) "What could be gained by his act?" Don't leave out the detail that he was the regular keeper of the gate, whose duty it was to guard it well. Here is one of the mere handful of great devotions to public duty that the race has produced and clung to in memory, and the value of the story will largely depend upon its dramatic presentation and upon the class making the choice, standing the test with Horatius. When he asks who will stand with him at the bridge's head, let the class see the full meaning of his appeal,—death and service to the state on one hand, safety and selfish prudence on the other. And then let them say whether or not volunteers would be found for the work, and what sort of men such volunteers would be if, peradventure, some were to be found.

5. How the dauntless three held back the host: The teacher should follow the stirring account in the poem in each of the several duels to be described.

6. *Horatius left alone*: This situation is heightened by the explanation that the hero was not thinking of the pulling down of the bridge and of the ending of his own danger, but only of the duty that lay before him. Bring out without fail the vain desire of Herminius and Lartius to recross the river again to help him in his need.

7. The safe return of Horatius and the joy of the people: What was he to do when left alone before the enemy? This is the question that brings to its climax the situation of Horatius alone before the army of Porsena, with a raging river behind him. Let the class answer it. Why not surrender? Why not destroy himself? Why not stand and fight it out? His bold resolution to swim back to safety and the details of its execution may well be based on a liberal paraphrase of the poem. Of course he bore back his armor, for to a Roman no disgrace was keener than to lose sword and shield to the enemy. (Why?) Here Lars Porsena is seen as a thorough sportsman and a great-hearted enemy. Ask the class how Lars Porsena felt when he saw the bridge fall. Then develop, by questions, the generous admiration he felt for Horatius struggling with the flood for his life.

The joy of the people and the rewards heaped upon Horatius conclude the story. Most of all bring out the fact that a fair name was not the least of the rewards: that his name stood as a motto and as a moral to his nation.

When through telling the story stir up class interest in the questions:

1. How do you like the story? Why?
2. What sort of people were the Romans? How do you know?
3. What was the bravest act in the whole story? (It makes little difference whether the resolution of Horatius or some lesser deed is decided upon. The point desired is to strengthen the admiration of the class for sound conduct by getting an expression in its favor.)
4. Why did Horatius take such a desperate chance? If the tale is well told there will be no need to do more than to throw out suggestions and hints in order to keep the class keenly alive through the telling and in the discussion of interest points afterwards.

This telling of the story may take two lessons. At its conclusion the class will be ready to appreciate the poem, in which the action becomes thrice stirring.

Chalk Sketch:

Horatius at the bridge's head.

LESSON UNIT FOUR: The story of Horatius as told by Macaulay.

Macaulay's *Horatius* may be found in the following collections:

Montgomery: *Heroic Ballads*.

Syle: *From Milton to Tennyson*.

Burt: *Poems Every Child Should Know*.

Gayley and Young: *Principles and Progress of English Poetry*.

There seems to be a common notion that children hate to hear a story twice, and that to tell a tale first and then give it to the youngsters in poetic form would be to kill all interest and to incite the class to rebellion. With some stories this is true; like shallow wells they are easily sucked dry. Such stories come and go, at each groan of the printing press, and no one is much the better or worse for them. But the stories that last and that hold fast root in the deepest emotions of the race, yield their charm not once but many times to us; and like good music grow better and richer with each repetition. Besides, it is more than possible that children who have been stuffed on the husks of literary forms and the analytical siftings of English critics; who know definitions for seven kinds of figures of speech; who can classify fourteen kinds of versification; who know the age at which Macaulay read Latin, and who have worn their books to limp tatterdom in the home-study hunt for allusions,—it is more than possible that such children will be glad to turn from this blood-drying work, even at the cost of hearing a good story twice. It is not only more than possible, it is a positive certainty. Not only will they be glad to hear it twice, but even twenty times at proper intervals, if it be a story of the first water. And such a one certainly is the story of Horatius. It is not a hothouse story, raised and sheltered from the world's cold blasts; nor a school-made masterpiece; neither has it been coddled, bolstered and scientifically reared into some sort of rare ripe popularity by analysts or critics or learned specialists.

It has lived because it has a good grip on the hearts of people,—common people who sleep well o' nights without knowing much about the difference between end-stopped and carried-over verses, and who go softly through life without knowing the philologic pedigree of the words they say or read. Once the teacher has made the story clear, once its scenes have become real, its motives and acts vivid, there will be no murmur from the children when the presentation of the poem, which is simply the tale interpreted by a master and set to rhythm, is made to follow the telling of the story.

It is easy to prove this in any classroom. But no such proof is required by any one who thinks about the proposition for the second time. Such a one will remember how much richer and fuller of meaning all first-class, able-to-survive, narrative poetry is when the plot of the story in its setting is first known. *Robin Hood Ballads*, *Sheridan's Ride*, *Columbus*, *The "Revenge"* are of this type, and illustrations common to our experience might be multiplied almost indefinitely. Not only a second time but even a third and a fourth and a tenth time do we read them with unfolding understanding. It is this unfolding understanding in a thing so rich with meaning, or so charged with feeling as to hold reserves of pleasure for us, that gives the deepening interest and makes for the story a place among those that live.

Another consideration, however, is quite sufficient to place the teacher who wishes results to first tell the story of Horatius as a story and then present it as a poem. All normal children have potentialities of poetic appreciation, but no child springs at once into a full-fledged exercise of it. Even the simplest poetry is full of odd words, curious twists and turns in sentence structure, unusual constructions, and the new and confusing emphasis of rhythm. Besides, in the finished product of poets we have a wealth of imagery, a looseness of construction, and a latitude of word applications to which our tastes must gradually grow. It is well, therefore, to start the pupil in the development of his poetic appreciation with the momentum guaranteed him by an interest in and a knowledge of what the poem is about.

This method of presenting poetry is discussed here at some length because we shall wish to refer to it hereafter in connection with suggestions concerning other poems.

After the story has been told and class interest has been aroused, the poem should be presented. But this does not mean that it should be read through without a pause. On the other hand, the teacher should stop and interpret at almost every comma. If it is worth being read it is worth being understood, and it will not be understood without this interpretation. All in all, the interpretations will take far more time than the reading. This is especially true as so much of it will be in the form of leading questions thrown out to the class. Keep the class alive with living questions. This is not only a test of their interest, but it is also a generator of it. When an interpretation or appreciative comment has been gained from the class by a series of wedge questions, it is often necessary to read again the part

interpreted. So, also, it is frequently desirable after such an interruption to drop back to the last break in the poem to re-read all that intervenes. *Thus the process of reading the poem is in reality a reading and re-reading, accompanying a constant running fire of parenthetical interpretations, explanations, illustrations, and comments drawn from the class.* The reading should weave back and forth through and through it all, thus giving narrative unity to the story and poetic beauty to its expression.

This particular poem is in parts simply swamped with references. Do not send the children to look up any of them. Such as the class can help clear up under the suggestion of shrewd questioning should be thus brought out, and the rest should be explained forthwith by the teacher. Many of them are of use only in giving cumulative strength to some general impression. Those found in series in stanzas four to eight, and twenty-three, are of this sort and may be explained as a class. Thus, after reading stanza twenty-three, the teacher might say, "Who are all these people?" "Yes, they are friends of Lars Porsena;—and now you see they are ready to do what? Yes, to fight for him and to conquer Rome. See how many they were and how the Romans were able to recognize them." Then re-read the stanzas again so as to bring out their beauty.

This reading and interpretation of the poem may require three lessons. When it has been completed, spend a lesson in reading the whole poem as a unit. Then let the class discuss which parts of it they like best and consider the most beautiful. When the pupils have pretty well agreed as to their choice, place the selections chosen upon the blackboard for them to copy and memorize. Care should be exercised, of course, to guide this selection so that it will be wisely made.

Chalk Sketches:

The fallen bridge.

Horatius swimming through the Tiber.

For Pleasure Reading.

Mabie: *Heroes Every Child Should Know.*

Baldwin: *An American Book of Golden Deeds.*

Seawell: *Little Jarvis.*

Montgomery: *Heroic Ballads.*

Scollard: *Ballads of American Bravery.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who were Romulus and Remus?
2. What city is said to have been founded by them?
3. How did the Consul Brutus show his love for the state?
4. Briefly tell the story of Horatius.
5. Why do we admire Horatius?
6. What poem has been written about this brave act of Horatius, and by whom was it written?
7. Give from memory such selections from the poem as you like best.

HANNIBAL, ROME'S GREATEST ENEMY.

General Comments and Suggestions.

The story of Hannibal is another brave old tale that has taken solid root in our common lore. On the side of its historical importance, it has a significance which will always insure some mention of its principal points in any Roman history course, for it tells of the struggle for existence between Rome and Carthage, the outcome of which was one of the turning points in human affairs. Its general survival, however, seems rather to be on its merits as a story, by virtue of its appeal to the courage-loving, adventure-seeking, hero-worshipping instincts of our race. The strength of its claim upon our interest is well indicated by the fact that of the scanty handful of matters connected with the name of Rome, which most of us manage to keep alive in memory after leaving school, it stands among the brightest and clearest. To boys, especially, in whom the lusty, primitive instincts above mentioned are easily stirred,—for good or evil according to the nature of the situations which stir them,—the story has an especial charm.

From its presentation in our course we shall strive to give our pupils,—first, a lasting knowledge of some half a dozen well known facts about Hannibal; second, an appreciation of the courage and devotion to country shown by that leader; third, a contempt for bad faith and crafty dealing wherever they appear in the story; and fourth, a desire to read and enjoy other stories, whether historical or fictitious, which are built up around bold, decisive, virile leadership. It is an excellent type of a large class of stories of this sort, and to their appeal humanity has still good reason to respond.

Preparation and Presentation.

References:

Myers: *History of Rome*, pp. 57-91.

Abbott: *Life of Hannibal*.

Haaren and Poland: *Famous Men of Rome*, pp. 114-140.

Gilman: *Magna Charta Stories*, pp. 106-122.

Guerber: *Story of the Romans*, pp. 121-142.

Creasy: *Fifteen Decisive Battles*, "Metaurus."

Ridpath: *History of the World*, Vol. III, pp. 148-190.

First of all, the teacher should see the story in some sort of historical perspective. Rome and Carthage, facing each other across the Mediterranean Sea, were growing, conquering cities. As their power increased

with their growing commerce and conquest, they finally met in conflict in Sicily, the middle ground. Later, in Spain, then the new western frontier, their interests clashed again. Finally both nations were shaken to their centers with a conflict for the supremacy over the Mediterranean. It was a struggle for existence upon the outcome of which hung the future of Europe and our parent civilization. Through this fearful struggle, epic in its scale and significance, the ruling figure is that of the great leader, Hannibal. A good short account of the historical relations summarized here will be found in the above reference to Myers.

LESSON UNIT ONE: How Rome and Carthage Fell Out; Hannibal's Oath; Hannibal's Plan to Conquer Rome.

Special references:

Myers: *History of Rome*, pp. 57-70.

Guerber: *Story of the Romans*, pp. 121-128.

Haaren and Poland: *Famous Men of Rome*, pp. 114-124.

Gilman: *Magna Charta Stories*, pp. 106-108.

Abbott: *Life of Hannibal*.

Ridpath: *History of the World*, Vol. III, pp. 148-161.

Baldwin: *Thirty More Famous Stories*, pp. 205-208.

Yonge: *A Book of Golden Deeds*, pp. 66-71.

First, explain briefly how the trouble began in Sicily: how both countries wanted to control that island and how the Romans met with their first successes. Introduce Hamilcar, father of Hannibal, and tell of his work for Carthage as leader of the forces in Sicily. A map of the Mediterranean lands, preferably in chalk on the blackboard, should be used throughout this and the later lessons. Important positions, marches, fights and plans should be located on it, or, better still, worked out in red chalk as the story progresses.

The trouble in Sicily first taught Rome the need of fighting ships. Tell how the navy was built and of its exploits in the early years of the fight. (See, Myers: *History of Rome*, pp. 60-65; Guerber: *Story of the Romans*, pp. 121-124; Ridpath: *History of the World*, Vol. III, pp. 151-156.)

Tell of the early failures and successes of this infant navy. The story of the sea fight in *Ben Hur* will be an excellent help to the teacher as an aid to a vivid, clear cut conception of the work of galleys in action. No names of sea fights or fighters need be mentioned. Show by sketch and diagram the grappling hooks, drawbridge, banks of oars, and bronze beaks of the fighting galleys.

Relate the incident in which Regulus, a Roman general, captured by the Carthaginians and taken by them to Rome to sue for peace, urged the Romans to keep up the fight, even though he knew that this would mean his death at the hands of his captors. See, Yonge: *A Book of Golden Deeds*, pp. 66-71, for the best account of this.)

At the end of this first act in the struggle, Rome had gained the island

of Sicily, a large war claim paid by Carthage, and a place equal to that of her rival in sea fighting. If reference material is abundant and the foregoing has been well filled out in the telling, the teacher may find it well to leave the remaining portion of the lesson to be presented by itself as a special unit.

Carthage soon began to extend her power into Spain. Tell of Hamilcar's conquests there; and of the vow of eternal hatred against Rome sworn by his son, Hannibal. Then explain how Hannibal came into command in Spain and of his successful campaign there. Tell of the attack upon Saguntum and its capture. The lesson concludes with an outline of Hannibal's amazing plan of an attack by land from Spain, through France, over the Alps and into Italy. Do not omit the dramatic incident where the Roman envoy declares war in the presence of the Carthaginian Senate. (See, Myers: *History of Rome*, p. 70; Guerber: *Story of the Romans*, p. 120.)

Chalk Sketch:

Hannibal taking the vow; or,
A sea fight.

LESSON UNIT TWO: The March into Italy; Hannibal's Successes.

Special references:

Myers: *History of Rome*, pp. 71-73.

Guerber: *Story of the Romans*, pp. 128-132.

Haaren and Poland: *Famous Men of Rome*, pp. 124-125.

Abbott: *Life of Hannibal*.

Ridpath: *History of the World*, Vol. III, pp. 161-164.

Baldwin: *Thirty More Famous Stories*, pp. 208-211.

This lesson includes the following important situations:

1. Hannibal's army crossing the Pyrenees.

2. The passing of the Rhone.

3. Crossing the Alps. This is the greatest spectacle of the whole story. The class should be brought to see the army struggling up the mountain passes with its equipment of baggage, horses and cumbrous elephants; how it was harassed by fierce mountain tribes, swept by avalanches and blinding snowstorms, and weakened daily by starvation and cold. (See, Myers: *History of Rome*, pp. 71-72; Abbott: *Life of Hannibal*.

4. The descent into Italy, and the preparations for fighting.

5. The three great battles in the north and Hannibal's victory in each. (It will not be necessary to introduce their names or the names of the Roman generals.)

At the conclusion of the lesson a survey of the gains made by Carthage and the losses sustained by Rome should be made; also, a forecast of the probable outcome of Hannibal's brilliant campaign.

Chalk Sketch:

Hannibal Crossing the Alps. (Don't leave out the elephants!)

LESSON UNIT THREE: The Fabian Policy; Siege of Syracuse; Defeat of Hannibal's Brother; Hannibal's Retreat to Carthage.

Special references:

Creasy: *Decisive Battles*, "Metaurus."

Guerber: *Story of the Romans*, pp. 130-139.

Myers: *History of Rome*, pp. 75-79.

Haaren and Poland: *Famous Men of Rome*, pp. 124-134.

In this lesson the following situations deserve special emphasis:

1. Fabius the Delayer and his tricks. Explain the origin and meaning of the phrase "*Fabian policy*."

2. The Roman discontent with Fabius' delays, and Hannibal's sweeping victory at Cannæ.

3. The capture of Syracuse and the stories about Archimedes. As you tell of Archimedes' ingenuity, illustrate it with rough sketches of the lever, catapult, screw pump, and reflecting mirrors.

4. The daring march of Hannibal's brother, and his defeat. Show how critical this battle of Metaurus was and what its results meant to the Romans and to Hannibal. Do not omit the grim incident of the head sent to Hannibal.

5. Hannibal forced to leave Italy to save Carthage.

Conclude the lesson with a statement of the successes of the Romans by which they forced the Carthaginians to accept the terms of a harsh treaty. The clearness of much of the narrative, simple as it is when stripped to its elementary actions, will depend largely upon the use made of the black-board map.

Chalk Sketch:

Hannibal receiving his brother's head.

LESSON UNIT FOUR: Hannibal's Exile; Roman Trickery and the Destruction of Carthage.

Special references:

Guerber: *Story of the Romans*, pp. 139-142.

Haaren and Poland: *Famous Men of Rome*, pp. 135-140.

Ridpath: *History of the World*, Vol. III, pp. 185-190.

Myers: *History of Rome*, pp. 88-91.

This is a short but intensely interesting division of the story. First, tell of Hannibal's exile and his unhappy end. Then describe the humiliation which Carthage suffered at Rome's hands. Show how Rome was hunting for an excuse to utterly destroy her rival, and how that excuse was finally found. Trace the successive steps in the Roman treachery whereby Carthage was rendered almost helpless before the real intent of Rome was revealed: first, the demand for hostages, then the demand for arms, and then the demand that the city be destroyed. Describe the desperate condition in which the people of Carthage found themselves and their resolution

to fight to the end. Tell in as full detail as possible of their hurried preparations for war and describe the wonderful courage with which they held out against the Roman host. Then describe the last scene of the story: the capture of the city by the Romans, its complete destruction, and the destruction of the race whose home it had been.

By way of review, discussion may be raised on the following points:

1. What sort of a man was Hannibal?
2. What was the most remarkable thing that he accomplished?
3. What was the Fabian policy, and why was it so successful?
4. What was the most serious blow that befell Hannibal's plans?
5. What do you think would have been the result if Hannibal's brother had won the battle of Metaurus?
6. What do you think of the way in which the Romans gained their final advantages over the city of Carthage?
7. What did the victory mean to Rome?
8. Which side would you wish to have won?
9. What was the most heroic deed of the whole struggle?

Chalk Sketch:

The siege of Carthage; or,
The burning of Carthage.

For Pleasure Reading.

Haaren and Poland: *Famous Men of Rome.*

Rowbotham: *Stories from Plutarch.*

Henty: *The Young Carthaginian.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was Hannibal?
2. What vow did Hannibal take against Rome?
3. What great march did he make into Italy?
4. What high mountains did he cross with his army?
5. What finally became of Carthage?

THE STORY OF BRUTUS AND CÆSAR.

General Comments and Suggestions.

For several reasons we would wish to see the story of Shakespeare's "Julius Cæsar" in every grammar grade course of study in literature. First, it will give the pupils a knowledge of the story such as is demanded by the standards of general culture of our times; second, it will provide an emotional discipline of the truest and best sort; third, it is a step toward an acquaintance with and a love for Shakespeare's works.

The story of Brutus and Cæsar has been selected instead of the Merchant of Venice because of the simplicity of its plot, its historical values, and the swift moving current of its story. It is also specially commendable for grammar grade use because it involves only a few essential characters.

The teacher should tell the story. She will do it greater justice than the text of the great drama itself could render in a grammar school class. And as between the story told with feeling by an earnest story teller and some prose version read cold from a collection of Shakespeare's tales there is no need to suggest the preference. It should be told with plenty of discussion thrown in to give the class participation in the solution of the problems of the actors. Pictures, a blackboard map, and a few suggestive sketches will be found necessary for the best results. After such a class treatment the teacher will find that she has given her story such an interest as to inspire a desire to know other stories from Shakespeare. She may then give the pupils a chance to read Lamb's *Tales*, or, better still, Macleod's *Shakespeare Story Book*. These, in turn, will help to form an appreciation which may wax strong enough in later years to demand and enjoy the great dramas themselves.

Preparation and Presentation.

The teacher should first read some clear sketch of the historical events of the period in which the action of the story is placed. The following are suitable for this purpose:

Clarke: *Story of Cæsar*.

Guerber: *Story of the Romans*, pp. 170-197.

Farmer: *Boys' Book of Famous Rulers*, pp. 110-141.

Haaren and Poland: *Famous Men of Rome*, pp. 181-218.

Then the play should be read by the teacher.

Before beginning to tell the story, the teacher should have a clear idea of the qualities of each of the important characters. Cæsar stands as a

great ruler of men,—brave, able, and just. In his hands is supreme power, and with that power he has brought order from chaos in Rome and made a strong government to take the place of the worn-out republic. We see him, too, as one ambitious for power, craving it by virtue of the instinct of leadership within him, and seeking to attain it by every effort. But we must not think of him as a tyrant struggling for glory at the expense of the state. Glory and power he demanded and got; but he used it for the best interests of his country. In his rise to supreme control, and the consequent destruction of the republic, he stands as a reformer and well-worker rather than as a traitor. The republic was long since one of the worst of governments: offices under it were bought and sold; graft had become systematized and recognized as a part of its machinery; luxury, vice, and all manner of crime marked the men who had risen as demagogues to control it; mobs, rioting, street fights, piracy, revolution, plot, proscription lists, the looting of provinces, thefts of public funds, and wholesale bribery were common incidents in the lives of political leaders. Into this state of affairs entered Cæsar: ambitious to do and to rule; ambitious, too, to give a new and better order of government to his country; able, fearless, just, a great soldier, orator, writer, and statesman.

Brutus was a patriot with the purest of ideals. But he was an idealist, born to live in an age that could not use his ideals. He, with a few others in Cæsar's time, loved and honored the old republic for all its ancient virtues. They saw it, in their simple devotion, as it once had been,—a strong government honestly carried on by honest free men for the general good. They should have lived two centuries before when the republic was worthy of their ideals. Brutus was blind to the corruption and decay that had marked its later years. To him a king or a ruler, by whatever name, was a tyrant, a traitor to the nation, a dangerous man seeking to destroy the old order that he might yoke the people to base service under his will.

Still, he was slow to join the conspiracy. He had no personal grudge against Cæsar; on the contrary, he was one of Cæsar's dearest personal friends. He honored Cæsar's powers and respected all of his good works. His own life had been spared by Cæsar when he had been caught in an earlier alliance against that leader. Only the deepest love for his country could have led him into the conspiracy.

Most of the conspirators were very different men from Brutus. They had reasons for seeking Cæsar's death, which would have been scorned by Brutus had he not given them credit for having some share of his own patriotic ideals. Many of them were moved by personal jealousy or desire for office. Some of them longed for the good old times of license and political trickery which had marked the last stages of the dying republic. They sought the aid of Brutus because of his well known purity of character and deep love for his country. They saw that his leadership would give their acts a color of respectability. He did not join them hastily or without careful thought. It was only when he had come to feel that the people

were calling for him to redeem his country from a tyrant that he offered himself as the leader of the conspirators.

Marc Antony stands as an admirer of Cæsar, and later, as true friend and helper of young Octavius. But besides this open rôle, he also plays the part of the schemer and trimmer. We are led to feel that his conduct is guided chiefly by his dominating interest in the welfare of Marc Antony.

Portia, of whom we know too little, is one of the finest women in Shakespeare's plays. Her fate, one of the incidents to the action of Brutus, deepens the tragedy by involving the destruction of one whose little share in the plot reveals nothing but purity and nobility of character.

Let us look for the supreme tragedy elsewhere than in the death of Cæsar. Cæsar, though dead, still triumphs. Nor will we find the great crisis in the destruction of Brutus and the rest of the conspirators. The real tragedy is far more grim. It is to be found in the mind of Brutus as the end of his hopes is in sight. Then comes to him the sweeping conviction that all his bloody work has been not merely a failure, but a fearful mistake as well. Little by little he comes to see the full futility and error of his hopes. And the final conviction that settles down upon him is that he has given his peace and life, the life of his benefactor and friend, the life of his devoted wife, and has even risked the true welfare of his country in a hopeless and foolish cause,—a cause that would have brought nothing but mischief in its train, even had it been successful. Thus he dies not as a martyr, firm in faith for his cause, but rather as one who sees himself as a worker of harm, as one who has blindly and in folly done harm to the state which he would gladly have died to save. And this is the greatest tragedy of all.

LESSON UNIT ONE: Conditions in Rome; How Cæsar Came into Power.

Tell something of the confusion and corruption that marked the last years of the republic. Illustrate with the stories of Verres and his crimes, the rivalries of Marius and Sulla, the revolt of the gladiators, and the conspiracy of Cataline.

Special references:

Myers: *History of Rome*, pp. 93-119.

Guerber: *Story of the Romans*, pp. 155-176.

Farmer: *Boys' Book of Famous Rulers*, pp. 110-118.

Haaren and Poland: *Famous Men of Rome*, pp. 142-180.

Ridpath: *History of the World*, Vol. III, pp. 190-226.

Then briefly sketch the early exploits of Cæsar. Emphasize his friendship for the people; his conquests in Gaul and Britain; the love that his soldiers bore him; the decisive step in crossing the Rubicon, and his defeat of Pompey. Tell of the mercy and strength of his rule when he had won the supreme power. Show what this meant in terms of safety to life and property, and in good government throughout the country. Do not, however, use a confusion of proper names in this account. One lesson can

hardly contain and digest them all. Cæsar, Pompey, and Marius may be referred to by name, and the others referred to by some descriptive epithet.

Special references:

Haaren and Poland: *Famous Men of Rome*, pp. 181-198.

Guerber: *Story of the Romans*, pp. 176-184.

Myers: *History of Rome*, pp. 119-128.

Ridpath: *History of the World*, Vol. III, pp. 226-246.

Clarke: *The Story of Cæsar*, pp. 7-111.

Chalk Sketch:

Cæsar landing in Britain; or,
Cæsar crossing the Rubicon.

LESSON UNIT TWO: The Conspiracy.

Here we take up the story as it is found in Shakespeare's "Julius Cæsar." This lesson is based upon Act I and Scene 1 of Act II. The class is now to learn how the conspiracy was formed and how Brutus was won to support it.

Let us begin our telling with an account of the meeting of Brutus and Cassius, as described in Scene 2 of Act I. We will tell first how Cassius set Brutus to thinking about the way in which Cæsar had seized control of the government. We will note the growing feeling of discontent shown by Brutus. One by one the other chief conspirators are introduced. We should not fail to tell of the tricks and flattery used to win the support of Brutus. Cassius, Casca, Brutus, Portia, and Cæsar should be introduced in this lesson by name. Later on we shall need to add the names of Antony and Octavius.

Portia's anxiety over Brutus and his plans should be well detailed. She is worried lest he make some mistake that will bring suffering upon himself, and seeks his confidence in his plans in order to help him.

Here, and throughout the story, we should use as much direct discourse as possible. It adds to the vividness and dramatic intensity of the different scenes and we have the play to guide us in framing it. So, too, we must be careful to make clear each change of scene and to connect each act with the central thought: the development of the conspiracy. The stage setting and background of each important incident should be provided by means of descriptive details woven into the narrative.

Chalk Sketch:

Cæsar refusing the crown.

LESSON UNIT THREE: The Assassination of Cæsar.

The story content of this lesson is found in Scenes 2, 3, and 4 of Act II, and in Scene 1 of Act III. Here we will tell of the warnings given Cæsar by dream, augury, and soothsayer, and of how he refused to listen to them all. Then we will briefly describe Portia's increased anxiety over Brutus' share in the plot to kill Cæsar. Portia's anxiety over what might be taking place at the Capitol will bring the class with brimming interest to the scene of the assassination. The events leading up to the act itself should be

carefully presented. Cæsar's famous words, "Thou, too, Brutus!" must be given their place. Make their meaning clear.

We should be careful to emphasize the way in which the conspirators thought of their bloody work, as shown by their words over Cæsar's body. At this point Marc Antony becomes an actor in the story and his crafty streak first shows itself. He feigns friendship for the conspirators to save himself and to gain time to oppose them. Marc Antony was nothing of an idealist as the play shows him; he was rather a shrewd, practical politician, willing to do the needful thing, whatever it was, in order to gain his point. But we must not fail to give him credit in the story as a faithful ally of Cæsar and of Octavius.

Chalk Sketch:

The Assassination of Cæsar.

LESSON UNIT FOUR: The Flight of the Conspirators and the Plans of Antony and Octavius.

This part of our story is found in Scene 2 of Act III and in Scene 1 of Act IV. Here we should emphasize:

1. Brutus' speech and its effects.
2. Antony's speech and its results.
3. The flight of the conspirators and their plans to raise a force in Greece and Asia.
4. The plans of Antony and Octavius.

Most of the lesson will be devoted to the famous speech of Antony. It will be well for the teacher to read this speech to the class, with sufficient interpretation interwoven to make each point in it clear to the pupils. Class comment should be aroused on interesting questions in connection with it, such as: "Was it fair for Antony to lead the conspirators to believe that they had nothing to fear from him?" "Did Antony really wish the people to believe that Brutus was an honorable man?" "Did Antony really wish the people to remain cool and peaceful, or did he wish to stir them up to violent opposition to the conspirators?" "Do you think that Cæsar was ambitious?" "What parts of the talk were most forceful in winning the people to his side?" Other questions will be suggested by almost every sentence of the famous speech. Their introduction, followed by class discussion, will insure a keen interest in each argument and situation. After this first reading and running interpretation, the whole oration should be read smoothly so as to bring out its effect as a whole.

Chalk Sketch:

Antony's speech over Cæsar's body.

LESSON UNIT FIVE: The Destruction of the Conspirators.

This lesson includes the story content of the play from Scene 2 of Act IV to the end. Through all its incidents must run the developing thought that Brutus is coming to see the error of his act and the futility of his ideals.

First, we find Brutus and Cassius in control in Greece. The quarrel between them lets it fall out that Cassius has been using his power to wring a fortune from the people whom he governed. Here Brutus receives a hard blow. He sees that the best of his fellow conspirators makes Cæsar's death the means of enriching himself. Portia's death brings out the best in Brutus' character. We see him here as the stern old-fashioned Roman, bearing his own loss without a murmur and planning for the good of the cause which still has his faith. But in the loneliness of his own tent that night the feelings aroused by the loss of Portia must surely have been among the things that brought on his brooding doubts and fears. This blow brought home to him with fearful force the price that he had paid to aid the conspiracy.

The visits of Cæsar's ghost and its warnings should be interpreted as phantoms wrought by Brutus' dejected, melancholy mood. The warnings are but the reflection of his failing hopes. They shape the story toward its final crisis in which the conspirators and their cause are lost.

The Battle of Philippi should be worked out as it might appear to one watching it from a hilltop near by. A plan of the battle as it is described in the play should be put on the board, and each important change in position and in fortune should be worked out on it as the story progresses.

Chalk Sketch:

Battle of Philippi; or,
Brutus in his tent.

At the conclusion of the story, lead the class to discuss the following:

Which character in the story do you like best? Why?

Which one had the saddest fate? Why?

Did Brutus expect to gain anything for himself by killing Cæsar?

Should he have killed Cæsar?

Would the rule of a good king have been better than the government of a poor republic?

What do you think of Cassius?

Why did Cassius wish to kill Cæsar?

What do you think of the judgment of the Roman mob?

Do mobs generally show much sense or judgment?

What made Brutus' death so bitter to him?

Why did he and Cassius both prefer to die rather than to be captured?

A good debate may be worked up on the topic:

“*Resolved*, that Brutus, as a friend of Cæsar, should not have joined the conspiracy.”

Place on the blackboard Antony's words over the body of Brutus. Let the class discuss them and draw out their full meaning. Then have them

memorize them as something by which to remember the story and the character of its greatest actor.

“This was the noblest Roman of them all :
All the conspirators, save only he,
Did what they did in envy of great Cæsar ;
He only, in a general honest thought
And common good to all, made one of them.
His life was gentle ; and the elements
So mixed in him, that Nature might stand up
And say to all the world, ‘This was a man !’ ”

For Pleasure Reading.

Lamb : *Tales from Shakespeare* : Tragedies.

MacLeod : *The Shakespeare Story Book*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Why did many Romans hate Julius Cæsar?
2. Why was Brutus willing to lead the plot against his life?
3. Who was Marc Antony?
4. What famous speech did Marc Antony make and what effect did it have on the people of Rome?
5. What was Brutus trying to do for the people of Rome?
6. What great poet has written a play called “Julius Cæsar?”

STORIES OF ARTHUR AND HIS KNIGHTS.

General Comments and Suggestions.

There is no need for an explanation of the presence of Arthur Stories in our course. For hundreds of years they have held an important place in the lore of the English speaking race. Through old story, and modern poetry and prose as well, they have become a part of the common culture of all who have enjoyed a decent acquaintance with English literature. They stand for us, to-day, just as they have stood for so many years, the great heroic epic of our mother race.

They are a rich source of useful, general culture. The ideals of chivalry are perhaps best seen in their action. Knighthood and kingly splendor, and castles and tournaments and feudal confusion, are made real in them. Besides, the motives of men and women in the simpler relations of life and their varying ideals of conduct in their relations with one another and the world are shown to us for our judgment. From all this may be had wholesome emotional experiences based on the feelings aroused within us as we follow the actions of the characters. The ideals and attitudes of chivalry at its best may thus become ours.

Here, then, are stories to charm the young people of to-day as they have charmed their fathers for generations; stories to instruct and widen the vision with which we look back upon the glories of the age of chivalry; stories to inspire us with motives and ideals as worthy of allegiance in this day as they were in the far off time of the good knights. There is nothing richer in the whole course in literature than these.

Preparation and Presentation.

It is not proposed that each child should be compelled to purchase an edition of the stories, but as many as possible of the following versions should be in the school library so that individuals may have the opportunity of following up the class work with pleasure reading along the same line.

Radford: *King Arthur and His Knights.*

Frost: *The Knights of the Round Table.*

Pyle: *Knights of King Arthur.*

Lanier: *Boys' King Arthur.*

Greene: *King Arthur and His Court.*

Greene: *King Arthur and his Knights.*

Mabie: *Heroes Every Child Should Know.*

Crommelin: *Famous Legends.*

Mabie: *Legends Every Child Should Know.*

Maitland: *Heroes of Chivalry.*

In case duplicates of any of the above are to be ordered for the school, Radford is specially recommended for duplication.

Should the teacher be unable to secure any of the above books for her school library, or to get them from the public library for the use of her pupils, the pleasure reading must, of necessity, be directed into other channels. But this, undesirable as it would be, need not impair the direct value of the class work. In the classroom the teacher is to be reader, interpreter, and story-teller, all in one, whether or not the children have access to books.

At any rate, the teacher should provide herself with a copy of Radford's *King Arthur*. The plan presented here is based upon the constant use of that book by the teacher.

Begin preparation by reading "Suggestions to Teachers," pp. 270-272, Radford. Then read all the stories as they are told by Radford. Read, also, such other versions in the above list as may be available.

In any case, the teacher should read Tennyson's *Idyls of the King*. There is nothing that will strengthen her appreciations of the Arthur legends so well as those poems. The teacher who makes them a part of her preparation, and who reads them with insight and feeling, will bring to her work an intensity of appreciation and a fineness of interpretation which will go far toward insuring the result.

Besides the chalk work recommended under the lesson units which follow, the teacher should collect as part of her preparation for teaching the Arthur stories such pictures of knighthood, oldtime castles, tournaments, and single combats as may be of value in arousing visualizations on the part of the children. There are certain pictures, world known for their beauty, which illustrate specific characters and situations in these stories. Prints of them in various sizes and at nominal cost may be secured through any art store or school supply house.

Examples:

Pettie: *The Vigil*.

Watts: *Sir Galahad*.

Burne-Jones: *The Dream of Sir Launcelot*.

LESSON UNIT ONE: How Arthur Became King.

This lesson is to be based upon the story as told in Radford, pages 11-28. Read, also, Tennyson: *Coming of Arthur*. In this lesson should be brought out the life that Arthur led in his youth, the training he received, and the series of events which led up to his selection as King of England. The detail should be brought out fully in tracing the events that led to his kingship. Each incident pointing toward the final outcome and each setback in the fortunes of the prospective king adds interest to the climax.

In this unit must be explained much of the general setting of the stories. Instead of making an elaborate preliminary explanation, the life and the times may best be made clear by running comment between points in the plot. Thus the typical castle of the day may be made clear by describing

Arthur's home. The customs of knights and ladies of the day and their appearance and manners may be brought in while describing what Arthur saw or how he spent his time. The training of a knight and the obligations of knighthood should be made plain in presenting Arthur's training and his ambitions. In story-telling, as in story-writing, the best backgrounds and scenic details are woven into the action of the story. Atmosphere, local color, general conditions of time and place are much more vivid and a hundred times more interesting when they are wrought into the fortunes of characters in whose affairs we have developed an interest than when they are lugged in for separate attention. Therefore, while the explanations of general setting of the story should be circumstantial to a degree, do not make it a piece of detached work. Weave it into the progress of the plot. The introduction to Maitland's *Heroes of Chivalry* will help to freshen the teacher's ideas of the times.

Chalk Sketch:

Arthur's castle home. (Sketch it with towers, arched gateway, drawbridge, and moat.)

Or, Arthur drawing the sword from the anvil. (See Radford, page 25, for suggestive illustration.)

LESSON UNIT TWO: How Arthur got Excalibur.

This lesson is based upon the story as found in Radford, pages 29-34. Introduce it by telling the class of the good deeds that marked the beginning of Arthur's rule. How he defended the weak and cared for those who had been oppressed. Most of all he tried to make his country safe from wicked knights and plunderers. The story of Excalibur begins in the loss of Arthur's own sword in a fight with one of these wandering, trouble-making knights.

This lesson is lacking in action and narrative detail. It will be well, therefore, to read most of it from the text. Interpretation by the class in response to questions should continually punctuate the reading. Occasion should be taken by the teacher to bring out the full meaning by explanation and expansion wherever necessary.

Chalk Sketch:

Excalibur in colors. Sketch also a knight's shield bearing an escutcheon.

(See Radford, p. 34.)

LESSON UNIT THREE: How Arthur Fought for His Throne.

This story is found in Radford: *King Arthur and His Knights*, pages 35-48.

It may be told in one lesson, but will be the better for two. In the first tell of the feast. Bring out the rule of honor which Arthur thought would hold as friends to him all who sat as guests at his feast. Describe the feast in detail. It adds the touch of reality to the story and gives a clear picture

of one of the old customs. Tell of the minstrels and their songs. Explain how minstrels took the place of books, theatres, and all forms of musical entertainment in those simple days. Describe their appearance and the wandering lives they led. Tell all you can about Merlin. He was a wise old man who had strange powers. The first lesson may well end at the critical moment when the forces of the eleven hostile kings and of Arthur and his allies are encamped facing each other ready for the fight.

The second lesson contains the story of the fight. It is essential in telling the story of any battle to give the hearer a clear mental picture of the lay of the land. In this case supplement your verbal description with a diagram. Describe more fully than the book recounts it the action of knights in combat: the charge of companies of mailclad horsemen dashing at one another with their lances at rest; the single combat between leading knights from opposite sides; the play of the swords when at close quarters or when dismounted; the noise and dust and clamor in the height of battle. Describe again the equipment of the knight. His covering of chain mail or of iron plates; his heavy helmet with its narrow slits through which he looked; the emblazoned shield; the plumes floating in the wind; the long iron pointed lances; the armored and heavily caparisoned chargers. If the teacher needs information to help her bring out characteristic details of the scene, she may find it in Scott's *Ivanhoe* in the chapters describing the tournament at Ashby, or in Creasy's *Battles*, under the account of Hastings.

The character of Arthur should develop with each story. In this tale we have proof of his courage. His wisdom, too, in seeking and following good advice is made clear. Besides, he shows himself generous to both his friends and his enemies. Above all, do not overlook the point that he was mindful of the sufferings of his soldiers. Their losses made him hate to fight save when wrongs were to be righted or evil of some sort suppressed.

Chalk Sketches:

Diagram of the battle showing Arthur's plan of attack.

Knight on horseback; or at least such details of equipment as lance, helmet, sword, and shield.

LESSON UNIT FOUR: The Order of the Round Table.

The following references will be found of special value in preparing for this unit:

Radford: *King Arthur and his Knights*, pp. 49-63.

Maitland: *Heroes of Chivalry*, pp. 62-66.

Describe and sketch the beautiful castle that Arthur had built for himself and his knights at Camelot. Tell of the arrangements of the great hall and the banquet room, kitchen, and guest chambers. Then give some idea of how the affairs of the court were ordered and of the various official services required of certain of the knights. Do not introduce here the names of the host of officials of the court. It will be better to bring them in by name

when they appear as actors, as most of them do later on, in some of the stories. The life of the court at Camelot should be told in detail as it has been by Radford. The feasting, jousting, hawking, and athletic sports should be made real. But special emphasis should be placed upon the Order of the Round Table, those picked knights who sat with Arthur at a circular table, each of equal rank with all the rest. Bring out the character of the knights. Their loyalty to their king; their courage and skill in arms; their generosity to defeated enemies; their eagerness to defend the helpless and to right the wrongs of those who are oppressed; and, especially, their courtesy and gentle respect toward women. Show how the training of the knight gave him these qualities, and how the ceremony of knighthood pledged him to be true to them.

The world is no longer full of dragons spouting fire, giants lording it in gloomy mountain passes, and fierce ruffians on horseback riding out to harm the weak. But it has its modern counterparts of all of these. And so it still has need of knights of the mettle of those who formed the Order of the Round Table. Place upon the board in some spot where it may be reserved while the remainder of these stories are being told, this boys' creed:

THE BOY KNIGHT'S CREED.

These are my duties as a true knight:

To do my share of work honestly and cheerfully and as well as I can.

To be fair and square in all sports and games and in all my dealings.

To be generous when I win and good natured when I lose.

To be kind to the weak, to respect all women, and to honor my father and mother.

And above all, in work or in play, in word and in act, to keep the truth on my side and to stand up with courage for what is decent and right.

Have the class read it in chorus. Then arouse the interest of the boys in starting a new Order of the Round Table in which they are to be members. Point out the various features of the Creed for which the order is to stand. Then have the Creed repeated by the class from day to day until all know it by heart. If the teacher wishes she may carry this idea of organization very much farther. It may be brought to be a real factor in securing a respect for the school property, obedience to the rules, earnestness of effort, and gentlemanly behavior. Every teacher can use it at least to secure a more realistic conception on the part of the class of the order of good knights of Arthur's court. And some may find it well to develop it to such other uses as her needs may require and her influence render possible.

Chalk Sketches:

Sketch or diagram of the round table.

The ceremony of knighthood.

LESSON UNIT FIVE: How Guinevere Became Queen; and the Coming of Gareth.

Reference:

Radford: *King Arthur and His Knights*, pp. 64-84.

The story of how Guinevere became queen should be made more simple than it is in Radford's account. Leave out most of the new and hard proper names. The individuals may be referred to without darkening the plot with the use of their names. Thus, Cameliard may be referred to as a neighboring friendly kingdom. Ulfias, Brastius, and Bedivere may be spoken of as trusty knights of Arthur. Bleys, Bellicent, Yguerne, and Uther should also be introduced by descriptive comment rather than by name. Otherwise, the names of too many unimportant characters will cloud the story.

Simplify the story, also, by shortening the steps by which Leodogram became willing to give his daughter as wife to Arthur. The question of Arthur's birth may be readily summarized and settled by reference to the story of his half-sister and the dream of Leodogram. This will improve the tale from the standpoint of the children's interest.

The coming of Gareth is included in this unit because, taken with the foregoing, it will just make a full lesson. There are two points to be made specially clear in the telling and interpretation of the story of Gareth's coming to Arthur's court. First, bring out the high spirit of young Gareth and of the earnestness with which he wished to become one of Arthur's knights. Second, emphasize as part of the character sketching of Arthur, the scenes in which the king does justice to high and low who come before him as he sits in judgment in his great hall. The way in which Arthur answered the pleas of the widows and the petition of King Mark will go further than many general statements to bring out his kindness, justice, and courage.

Chalk Sketch:

Guinevere on her father's battlements. (See Radford, page 65 for suggestive sketch.)

Arthur doing justice in his great hall; or,

The city of Camelot as it appeared to Gareth upon his approach.

LESSON UNIT SIX: Gareth and Lynette.

See Radford: *King Arthur and His Knights*, pp. 85-98.

This is one of the best tales of the series. It is the old, old story of deserving youth winning its way from obscurity and through peril to honor, love, and "happiness ever after." Its plot is so dramatic and yet so simple in its unfolding that there can be no failure in presenting it.

Lancelot should be given careful introduction. He was the bravest and most skillful fighter among all the knights of Arthur. We shall meet him often in other adventures, for to him were intrusted the most perilous exploits.

Leave out all unnecessary proper names.

The only portions of the story that require special care in order that they may be well brought out are those parts that show the changing attitude of Lynette toward Gareth. Her change by slow progress from open scorn and contempt to admiration and then to love brightens the triumphs of the hero.

Chalk Sketch:

Castle Perilous. (A diagram showing the encircling rivers will serve if the sketch seems too hard.)

LESSON UNIT SEVEN: The adventures of Ivaine.

Radford: *King Arthur and His Knights*, pp. 99-119.

In the story there is action and hair breadths'scape sufficient to fill two lesson periods if the teacher desires to expand and divide it.

The following points should be developed in the telling:

1. Ivaine was courteous and brave, but he was also boastful, proud and careless of his promises. His weaknesses are continually bringing upon him their proper punishment.

2. The story of the lion's friendship for Ivaine suggests the story of Androcles and the lion. Perhaps the class have already heard of Androcles, and if so, the children can review that story. If not, the teacher should briefly tell it.

See, Æsop: *Fables*.

Baldwin: *Fifty Famous Stories*.

3. Explain what a portcullis was. The critical situation in the struggle with the Black Knight can not be understood by the children until they know the way in which the drop gate or portcullis of a mediæval castle worked.

4. The story is full of opportunities for discussion of questions of class interest. Some of these are:

What sort of a knight was Sir Kay? (Recall his part in the story of Gareth and Lynette.)

What do you like most about Sir Ivaine?

What do you dislike most about him?

What was the bravest thing that he did?

What troubles came upon him because he broke Arthur's command?

Would any of Arthur's knights have treated an enemy as the first company of knights treated Sir Ivaine in his fight in the courtyard? Why not?

Chalk Sketches:

The fight between the lion and the dragon; or,

The combat with the Black Knight.

Sketch showing the gateway to the Black Knight's castle, with its arch, drawbridge, moat and portcullis.

LESSON UNIT EIGHT: The Story of Sir Balin.

Radford: *King Arthur and His Knights*, pp. 120-130.

Bring out Arthur's justice; Sir Balin's desire to make a fair name for himself; the blindness with which he rushed into his tragic fate and the pathos of the death struggle between the two brothers. Explain how a knight's armor and helmet might completely conceal his identity. No new names need be introduced save that of Sir Balin, himself. Let the class discuss the question as to whether or not he merited the misfortune that overcame him. In what ways was he a good knight, worthy of membership with Arthur's knights?

Chalk Sketches:

The warning cross by the road side.

A knight's helmet.

LESSON UNIT NINE: Geraint and Enid.

Radford: *King Arthur and His Knights*, pp. 131-141.

In this story Sir Geraint brings out a number of the virtues of a good knight. He would not brook insult to Guinevere and her maid at the hands of the stranger knight's dwarf. He was brave enough, when duty prompted, to follow the stranger into any danger that might present itself, although he had no armor with which to shield himself. He had the nobility to recognize the worth of the old earl who entertained him and the virtues of Enid, the earl's daughter, even though they were in poverty. And he proved himself a generous victor after the Sparrowhawk's defeat. From the whole story we have an excellent illustration of how the knights of the Round Table did good works for the honor of their order and the credit of their great king.

Chalk Sketches:

The half ruined castle of the old earl.

The field of the tournament.

LESSON UNIT TEN: King Arthur and the Traitor Knight.

Radford: *King Arthur and His Knights*, pp. 142-152.

Here we find the first sign of treachery among Arthur's knights: Sir Accalon, unmindful of his vows and heedless of the loyalty which he owed to his king, attempts to destroy Arthur by treachery and to seize his throne. Morgan le Fay, a woman skilled in the black art and using it for base ends, is the source of the wicked plot. She stands as a foil to Merlin, the magician who used his power for the welfare of Arthur.

Bring out clearly the following points:

1. Neither Sir Accalon nor Morgan le Fay had any reason to oppose Arthur; and no reason would have justified their treachery.
2. It was Arthur's courage and clear judgment that opened the way for his final triumph when he accepted the chance to fight.

3. With Excalibur and its scabbard Sir Accalon had victory in his hands; for Excalibur could pierce through any armor, and the scabbard gave to him who bore it renewed strength in the conflict.

4. The Lady of the Lake had promised Arthur, when she gave him Excalibur, that she would help him at his greatest need. Her appearance at the critical moment in the fight secures him the victory. The fight should be recounted in all its details so that the class may follow the fortunes of the king point by point.

5. Arthur did not feel half so sorry over the danger and injury which had befallen himself as he did over the loss of his knight, Sir Accalon. It hurt him most of all that one of his followers, whom he had loved, had turned against him. He would gladly have forgiven the traitor and brought him back to honor and a fair name among his fellows.

The only new characters who need to be introduced by name are Sir Accalon and Morgan le Fay.

Chalk Sketch:

The interior of the dungeon in which Arthur was confined.

LESSON UNIT ELEVEN: Arthur's Fight with the Giant.

Radford: *King Arthur and His Knights*, pp. 153-159.

This story brings us again into contact with the giant,—that monster who plays such villainous rôles in old legends. Place stress upon the acts of Arthur which show how ready he was for the most dangerous service for the people. He was a king who was quite as ready to take up a dangerous work as he was to ask others to perform it.

Chalk Sketch:

The entrance of the Giant's cave.

LESSON UNIT TWELVE: How Arthur Fought with Rome.

Radford: *King Arthur and His Knights*, pp. 160-170.

Chalk Sketch:

Arthur's fight with the Roman Emperor; or,
The Roman camp.

LESSON UNIT THIRTEEN: The Fortunes of Sir Brune.

Radford: *King Arthur and His Knights*, pp. 171-192.

The main centers of interest for the teacher to develop in this story are the following:

1. The appearance of Brune at Arthur's court and his strange vow.
2. The adventure with the lion. (Two other heroes, with whom we are acquainted, slew lions with their bare hands—Samson and Hercules.)
3. Sir Brune's fight with the hundred knights, and his remarkable escape from them.
4. The various encounters at Sir Brian's castle.

5. Sir Brian's death at the hands of Sir Brune.

In the telling the teacher should bring out the splendid qualities which mark Sir Lancelot's part in it. They help to show us how it was that he stood first in honor and fair fame among all of Arthur's knights.

Sir Brune, Sir Brian and Elinor are the only new characters who need introduction by name.

Chalk Sketch:

A dragon; or,

The fight between Sir Brian and Sir Brune on the parapet.

LESSON UNIT FOURTEEN: How Sir Lancelot Rescued the Captive Knights.

Radford: *King Arthur and His Knights*, pp. 199-212.

Sir Lionel and Sir Modred are the only new characters who need to be introduced by name. Modred should be carefully pointed out. We shall hear of him later.

Chalk Sketch:

The tree bearing the brass basin and the shields of the captured knights.

LESSON UNIT FIFTEEN: How Sir Lancelot Rescued the Queen.

Radford: *King Arthur and His Knights*, pp. 213-225.

Chalk Sketch:

Cross-section sketch showing dungeon and trapdoor beneath the courtyard.

LESSON UNIT SIXTEEN: Lancelot and Elaine.

Radford: *King Arthur and His Knights*, pp. 226-242.

The tragic love of Elaine for Lancelot should be made the central theme of the story. Bring out the various acts of Lancelot in such a way as to reveal his character. This story gives special opportunity for the use of direct discourse by the teacher in recounting the conversation of the characters.

Chalk Sketches:

Lancelot's shield. (Use colored chalk.)

The funeral barge of Elaine on its way to Camelot.

LESSON UNIT SEVENTEEN: The Search for the Holy Grail.

Radford: *King Arthur and His Knights*, pp. 243-259.

Begin the story by an explanation of what the grail was,—the cup from which Christ drank at the Last Supper. Explain, also, why every one wished to find it or even to see it. He who was so fortunate as to get a mere glimpse of it was happier and better for the vision; and besides the sight of it proved that its beholder was sinless. Bring out the fact that

it was not physical strength or courage in the fight, or power or honor among men, that gave one the blessing of the vision of the grail. Service to mankind and unselfishness and purity were the qualities that made one fit to see it. Show how wise, and yet how kind, Arthur is in all his counsel to his knights. Indicate the coming end of his rule by pointing out how his old knights were dropping out, one by one.

After the story has been told and read, present to the class Lowell's poem, *Sir Launfal*. Read and interpret it so as to make its meaning clear: that the reward of right living is found in doing each day's work as it should be done. This moral, of course, should not be so pushed to the front as to destroy the interest in the story. It should rather be made a natural conclusion, aroused by the moving incidents of the legend and made vivid through the feelings which the fortunes of the characters arouse.

Tennyson's *Sir Galahad* may also be read to the class. (See *Land of Song*, Vol. III, p. 249; or, Burt: *Poems Every Child Should Know*, p. 253.)

Chalk Sketch:

The Holy Grail as seen by Sir Percival. (Use colored chalk.)

LESSON UNIT EIGHTEEN: The Passing of Arthur.

Radford: *King Arthur and His Knights*, pp. 260-268.

Here the last threads of the series of legends are drawn together. The knights of the Round Table meet all their old enemies in a last fearful struggle, in which they destroy their evil opponents and are themselves destroyed. Arthur, attended at the last by Bedivere, "First made and latest left of all his knights," yields his sword again to the mysterious Maiden of the Lake from whom he had received it. The three fair queens who promised the king that they would help him at his worst need, receive him upon their barge, and take him to a far land in the west where he may rest from all his heavy labors. His work is done, and others must now take up the struggle which he has carried on so fearlessly. For, as he says to Bedivere,

"The old order changeth yielding place to new,
And God fulfills himself in many ways,
Lest one good custom should corrupt the world."

After the story has been finished and the class have discussed it fully, some time may well be spent on Tennyson's *Passing of Arthur*. In presenting this, the teacher should interpret, as she reads, so that the outline of the story may be clear to the class. Most of the finer meanings of the author should not be exploited at this time. The children are not yet ready to appreciate them. But they will at least catch the solemn music of the verses, and because of it the pathos of the ending of all the splendid days at Camelot will make a deeper appeal. Besides, they will surely glimpse some sense of the meanings which lie just beyond their grasp,—meanings to tempt them, perhaps, in later years to a more mature companionship with the great epic.

Along with an appreciation of the inherent beauty of the lives and deeds

of the good knights will thus be spread some early appreciation of the magic charm wrought by the art of the poet.

Chalk Sketches:

Excalibur caught by the mystic hand.

Sir Bedivere watching the fading barge.

For Pleasure Reading.

Radford: *King Arthur and His Knights.*

Pyle: *Knights of King Arthur.*

Green: *King Arthur and His Court.*

Lanier: *Boys' King Arthur.*

Maitland: *Heroes of Chivalry.*

Mabie: *Legends Every Child Should Know.*

Cervantes: *Don Quixote.* (Edited by Clifton Johnson.)

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. How did Arthur prove his right to be king?
2. Over what land did he rule?
3. What sort of a king did he make?
4. What was the Round Table of King Arthur?
5. What was expected of a knight?
6. Who was Lancelot?
7. What was the Holy Grail?
8. Tell the story of the passing of Arthur?
9. What poet has written the story of King Arthur?
10. What are the Idyls of the King?

OLD "IRONSIDES."

General Comments and Suggestions.

A nation poor in traditions is pretty sure to be poor in national spirit. It is well, therefore, for young Americans to be given a sense of partnership in those traditions of the past which have won their way to a place in our national folk lore.

Old Ironsides, whose real name was *The Constitution*, may safely be said to hold the central and highest place in American story of sea exploits. One of the strongest influences which have served to keep alive the glory of the old warship is Oliver Wendell Holmes' little poem. The feeling which the poem arouses, respect and love for an object which has played its part in adding lustre to the nation's past, is one to which every one responds. It will not be hard for us to awaken this response in the children of our classrooms.

Preparation and Presentation.

The class should first be given a brief summary of the story of *The Constitution* up to the events that called forth the poem. The ship first won fame in its victories over the Moorish pirates of the Mediterranean. Then, during the war of 1812, it stood first among those sixteen ships of our country that fought with more than equal honors against a nation whose war vessels numbered more than twelve hundred. It will be well for the teacher to recount in some detail the most famous of its exploits: its victory over the *Guerriere*. Although *The Constitution* was a wooden vessel, its tough oaken timbers carried it through so many fights that it won the name "*Old Ironsides*."

At length, about eighty years ago, *Old Ironsides* had become unseaworthy. The navy department decided to break it up and sell its parts for what they would bring as ship junk. But the people of the country thought otherwise. They loved the old ship and raised a mighty protest against its destruction. The strongest protest of all was Holmes' poem, "*Old Ironsides*." The upshot of it all was that the ship was preserved. For many years it did duty as a training ship. It is well over a hundred years old now; but it still rests at anchor in the United States Navy Yard at Boston.

The poem should be presented to the class at its proper place in the story, before the pupils have learned what the popular clamor for the preservation of the ship accomplished. Let them decide what they would have wished the government to have done in the matter.

Present the poem in the manner suggested for the preceding short poems. One lesson will prove sufficient for the topic.

References:

Guerber: *Story of the Great Republic*, pp. 75-80.

Hart: *Source Reader Number Three*, pp. 238-241, 243-245, 246 and 247.

Brooks: *The American Sailor*, pp. 170-176.

Barnes: *Yankee Ships and Sailors*, pp. 195-234.

The poem may be found in the following:

Gayley and Flaherty: *Poetry of the People*.

Burt: *Poems Every Child Should Know*.

Shute: *Land of Song*, Vol. I.

Scribner: *Poems of American Patriotism*.

Chalk Sketch:

The fight between the *Constitution* and the *Guerriere*.

For Pleasure Reading.

Brady: *American Fights and Fighters*.

Hale: *Stories of the Sea*.

Roosevelt and Lodge: *Hero Tales from American History*.

Tempt the class to read other patriotic ballads such as: *The Constitution's Last Fight; Farragut; The Old Man and Jim; The Blue and the Gray; The Men Behind the Guns*.

(See collections of popular poetry listed above for these and similar selections.)

ALFRED, THE GOOD KING.

General Comments and Suggestions.

Arthur was a legendary hero; Alfred the Great was a flesh and blood king. He lived in the stirring times when the Saxons fought for their lives against the fierce Danes. There are few characters in history who live more honored in popular memory than the stout Saxon, Alfred. Goodness, courage, wisdom,—the qualities of an ideal king,—mark our conception of him. The story of the prize book, of the burning cakes, and of the minstrel disguise in which Alfred visited the Danish camp are common property. So, too, some idea of those early sea-dogs, the hardy Danes and Norse who ravaged the English shores, is a part of our race culture.

We need not be disturbed because prying historians have stripped the glamour from the career of the hero. In the literature class, the anecdote of the burning cakes and other tales of the sort are told as good old stories worth telling for their own sakes. They are not told as being either true or false, but simply as stories of Alfred. Like the Tell legend, they are, of a certainty, true to the spirit of the times and to the character of the man. They picture to us vividly and in sharp detail a man whom we are glad to know and whose life has proved an ideal to his people for a thousand years.

Let us not object to our old English heroes. Arthur. Alfred. Richard, Robin Hood, and the rest because they are not Americans. Surely we are of their blood and spirit in no less degree than we are inheritors of Washington and Lincoln. Any people that scorns the good contacts of the whole wide world of stimulating ideals is losing a portion of its common heritage.

Here, then, we have a chance to bring our boys and girls to know a strong, wise, faithful man, a king who worked for his people that their homes might be safer and their lives brighter. The life of Alfred should stand before us as an expression of the ideal of kingly service.

Preparation and Presentation.

The teacher should know something about the times in which Alfred lived before she tries to tell the story of his life. At the time Alfred came to the throne, England was divided into a number of little kingdoms. Each of these had its own ruler who had little power of government, even in his own land. There were few roads, few cities, and no fine buildings. Most of the people were very poor. Their food was coarse, their houses cold and

roughly made of stone or heavy timbers, and most of them had a hard enough time to keep alive. No one was safe on the roads even in the daytime. Murder, arson, robbery were common. The king's government went little farther than his control or leadership over his rough followers in battle. Farming and fishing were the principal occupations of the people. Nearly everything needful, whether of food, clothing, furniture, or arms was made at home. Not one king in ten could read a line or even write his own name.

Into such a land swarmed the Danes. Plunder and the fight were their special joy. With their long black ships, some times rowed by thirty warriors, and often sailing in squadrons of scores or even hundreds, they found the coast towns, attacked, burned, and looted them, killed the men, carried off the women and then dashed away. Sometimes they demanded and received tribute, in return for promises of protection. They always kept the tribute, but never the promises.

This brief sketch must be expanded and illustrated by the teacher.

As general preliminary preparation the teacher should read at least one good account of Alfred's life and times.

General references:

Tappan: *In the Days of Alfred the Great.*

Bosworth: *Alfred the Great: His Life and Times.*

Besant: *The Story of King Alfred.*

Tappan's book will prove of the first value to both teacher and class.

The following outline of lessons may be expanded if the teacher finds her story rich enough to warrant it.

LESSON UNIT ONE: In Alfred's Day.

Describe the life of the Saxons, their homes, occupations, hardships, customs, and the conditions of government in their many little kingdoms. Describe the appearance and ways of the Danes. Illustrate their cruelty by means of brief stories.

The content for this lesson may be secured from any one of the three references above.

Chalk Sketch:

Danish ships on the shore.

LESSON UNIT TWO: Alfred's Boyhood.

Special references:

Tappan: *In the Days of Alfred the Great*, pp. 1-90.

Besant: *The Story of King Alfred*, pp. 22-72.

Bosworth: *Alfred the Great*, pp. 1-23.

Mabie: *Heroes Every Boy Should Know*, pp. 127-131.

Guerber: *The Story of the English*, pp. 42-47.

Warren: *Stories from English History*, pp. 26-29.

Farmer: *Boys' Book of Famous Rulers*, pp. 169-179.

Tell the story of Alfred's life up to the time when he took the throne. Bring out his trip to Rome, his prize book, and the love his people felt for him. Emphasize the ignorance, suffering, disorder, and Danish violence that formed part of the problems that surrounded the young king.

Chalk Sketch:

Alfred and the book.

LESSON UNIT THREE: How Alfred Fought with the Danes.

Special references:

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 135-142.

Gilman: *Magna Charta Stories*, pp. 183-192.

Dickens: *Child's History of England*, Chap. III.

Blaisdell: *Stories from English History*, pp. 31-37.

(See, also, books listed under Lesson Unit Two.)

Describe Alfred's early fights. Tell of the varying fortunes that followed his army; of the truces, ransoms, hostages and broken oaths that marked the struggle. Dark days came when the king was forced to hide in the fens and forests. Tell the story of the burning cakes. Tell, also, how Alfred, disguised as a minstrel, visited the Danish camp. Then briefly describe the series of struggles in which he drove back the Danes and forced them to preserve the peace. Tell what he did for his people through his wise laws and honest judges: How he encouraged study; how he started the famous *Old English Chronicle* as a record of the events of his whole kingdom. Wind up the story with a general contrast between life in Alfred's kingdom at the beginning and at the end of his reign. In what ways had his wise, brave rule been of lasting service to his people? Why are *we* proud of Alfred?

Chalk Sketch:

Alfred and the burning cakes; or,
Alfred and the Danes in battle.

For Pleasure Reading.

Tappan: *In the Days of Alfred the Great*.

Warren: *Stories from English History*.

Haaren and Poland: *Famous Men of the Middle Ages*.

(See above lists, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. In what land did Alfred rule?
2. Tell the story of Alfred and the prize book.
3. Tell the story of Alfred and the burning cakes.
4. How did Alfred protect his people from the Danes?

HAROLD, LAST OF THE SAXONS, AND WILLIAM THE CONQUEROR.

General Comments and Suggestions.

In the Norman Conquest of England we find another old history story that has proved its strength of appeal by persistent survival. What share of its popularly known anecdotes and incidents may be legendary no one is quite sure; but we shall not seek to mark them or make apology for their appearance.

In its main events it is historically true by all the standards of criticism. Most of its minor details, too, are accepted as true by critical historical students. At any rate, it is one of the great stories of our race.

We shall not attempt an elaborate historical setting for the Conquest. Enough to give it a time some two hundred and fifty years after Alfred, and to trace the main events leading up to it. Neither shall we seek to secure from it much in the way of moral reflections. It is the story of two brave men, each firmly convinced that he alone was right, striving for a kingdom. Admiration for wise leadership and unflinching courage in the fight, credit for personal bravery and dogged grit,—these primitive old emotions, still fundamentally of use when wisely stimulated and directed, here find two heroes each fit to arouse them. Our feelings probably will be more strongly moved by the bravery and ill fate of Harold. Moreover, we must accord to him some special admiration as one who fought for his native land.

Preparation and Presentation.

The teacher should read some short account of English history from the time of Alfred through the events of the Conquest. This general review of the times will give an intelligent grasp of the major conditions under which the action of our story is worked out. The following will be found useful for such general reference use:

Tappan: *In the Days of William the Conqueror.*

Dickens: *Child's History*, pp. 18-39.

Blaisdell: *Short Stories from English History*, pp. 38-52.

Thatcher: *Short History of Medieval Europe*, pp. 95-109.

Warren: *Stories from English History*, pp. 37-57.

Guerber: *The Story of the English*, pp. 53-79.

Church: *Stories from English History*, pp. 93-132.

Tappan and Dickens will prove an adequate source of content for all the lesson units.

From the above references, or even from a small part of them, the teacher will learn enough about the events leading up to the Conquest. She will hear of the weak Saxon and stronger Danish kings who followed Alfred in England; she will be told again of the Norse conquests in Brittany and Normandy and of the growth of their power on French soil; she will have learned the good reasons that William, Duke of Normandy, had to believe that he was to be the king of England at the death of Edward the Confessor. Much, too, will have been learned that is needed to give the principal situations of the story their correct narrative relations.

LESSON UNIT ONE: How the Trouble Began.

Here should be made clear to the class a few of the more important events leading up to the crowning of Harold. Tell how the Danes finally won the kingship of England. The name of Canute should be mentioned, and the well known story of Canute and the tide should be told.

Special references:

Dickens: *Child's History of England*, pp. 27-29.

Warran: *Stories from English History*, pp. 44-46.

Church: *Stories from English History*, pp. 96-108.

Guerber: *The Story of the English*, pp. 63-67.

Blaisdell: *Short Stories from English History*, pp. 43-46.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 149-157.

Baldwin: *Fifty Famous Stories*, pp. 10-11.

While the Danes ruled there were many wars. Then came Edward the Confessor, weakest of all of the Saxon kings. He had been an exile in Normandy, a strong rich land, won long before by the Norsemen from the French. He was always fond of Norman ways and most of his advisors and friends were Normans. One of his dearest friends was Duke William of Normandy.

Then tell something about Duke William: how he became a knight at fifteen and took up the rule of his disorderly country; how he fought his way into full power over his strong lords while he was still a boy; how he gave to Normandy a government and something like peace; and how he proved himself in many a trying case to be a strong, brave leader, and a wise though often a harsh master of his land.

Tell of William's visit to Edward and of the kind treatment that he received. Perhaps it is true that at this time he was promised by Edward that the crown of England would go to him at Edward's death.

Then tell something about Harold, the bravest and best of a strong old Saxon family. Show him as the right hand of Edward, fighting the king's battles for him, enforcing his laws, and keeping his country in some sort

of order. Tell of Harold's visit to Normandy, of his reception by Duke William, of the oath, and what it meant to each of them.

Finally, recount the death of Edward and the conditions under which Harold took the throne. Describe the effects of the news of all this on William: how he dropped everything else and started in to prepare for war on Harold. The lesson may properly end with William's preparations well under way.

A map of southern England and the coast of Normandy should be outlined upon the blackboard. On it should be traced the movements of the contestants in all the events of this and the following lessons.

The teacher will not, of course, understand from the constantly recurring suggestion of maps and plans that it is considered of importance for the pupils to study and remember the details of geographic fact connected with the shifting events of our stories. In themselves, most of this map knowledge would prove of no general value; and where it has real value, the geography class is the place for instruction concerning it. We use the map or plan in literature class work simply as an aid in making the story clear. It is apparent that the interest of the class in any tale will be increased by means of such map representations as help them to see clearly the essential geographical relations involved in the plot.

Special references:

Tappan: *In the Days of William the Conqueror*, pp. 54-205.

Blaisdell: *Stories from English History*, pp. 47-48.

Dickens: *Child's History of England*, Chaps. VI and VII.

Church: *Stories from English History*, pp. 107-119.

Warren: *Stories from English History*, pp. 47-50.

Chalk Sketch:

Harold taking the oath.

LESSON UNIT TWO: Harold's Victory at Stamford Bridge.

The following should receive special emphasis in this lesson:

1. The coming of the invaders from the north, led by Harold's rebel brother and the king of Norway.
2. Harold's attempt to make friends with his brother.
3. The battle at Stamford Bridge.
4. The feast at York and its tragic ending.
5. Harold's march to Hastings.
6. How both armies prepared for the struggle.

The chief dramatic action of the lesson is to be developed in the arrival of the mud splashed messenger during the celebration feast of the victorious Harold at York. In developing this climax the teacher will find excellent openings for stimulating questions, such as:

"Now that Harold had won from his northern enemies could he not feel secure?"

“What fear do you suppose troubled Harold as he sat at the feast?”

“In what way did this first victory leave Harold better prepared for William?”

“In what way did it leave him worse prepared?”

“How do you suppose Harold felt when he heard that William had landed in England?”

“Were his men in condition to make a forced march?”*

In this unit we must locate the Battle of Stamford Bridge, trace William's voyage, and place him and his forces at Hastings on our outline map.

Special references:

(See references under Lesson Unit One.)

Chalk Sketch:

The messenger brings word of William's invasion to Harold.

LESSON UNIT THREE: The Battle of Hastings and What Came of It.

Special references:

Tappan: *In the Days of William the Conqueror*, Chaps. XII and XIII.

Creasy: *Fifteen Decisive Battles*, “Hastings.”

Guerber: *Story of the English*, pp. 73-82.

Warren: *Stories from English History*, pp. 50-61.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 167-172.

Church: *Stories from English History*, pp. 119-124.

Dickens: *Child's History of England*, Chaps. VII and VIII.

Blaisdell: *Stories from English History*, pp. 47-56.

This last day's work begins with landing of William, which has been mentioned as the dramatic climax of the preceding lesson, but which has not as yet been described. Then should follow a spirited account of the parleying and the individual combats which came before the general battle. The details of the Battle of Hastings should be fully developed. (See, Creasy and Tappan, above.)

A diagram of the battlefield showing Norman and Saxon camps, the shore and ships, the hill and swamp should be drawn on the blackboard.

Do not omit the tragic and final reference to Harold: how the Queen searched the bloody field, seeking among the stripped bodies of the slain until she found the body of the king.

The story ends with the Battle of Hastings. But we should tell some-

* The literature teacher will recognize at a glance that these questions are not intended for formal quiz work; are not to be fired off, one after the other; are not to be used at all in any way adapted to break the thread of the story-telling. They and others like them should be interwoven into the work. In almost every incident of the story there is fine chance for some suggestive query, some question to arouse the interest that surely comes from participation and action, and to insure the full appreciation of each motive, issue and turn of the plot. This class participation, through suggestive, constructive, “development” questions, is so important to the full success of the work that it can hardly be emphasized too much.

thing of what followed: of William's Domesday Book, of the inpouring of Norman lords and of Norman customs, of the bitterness long continued between the Saxons and their conquerors, well illustrated in the story of the death of William Rufus. This little concluding sketch will put the stage in good shape for Scott's *Ivanhoe* which is soon to follow.

Chalk Sketch:

The Norman camp by the sea; or,
The death of Harold.

For Pleasure Reading.

Tappan: *In the Days of William the Conqueror.*

Crommelin: *Famous Legends.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. What country was conquered by William the Conqueror?
2. What English king tried to keep him out of England?
3. What great battle gave William the victory?
4. What happened to Harold?
5. How were the soldiers armed in those days?
6. How did the knights fight?

RICHARD THE LION HEARTED AND THE CRUSADES.

General Comments and Suggestions.

The Crusades and their traditions are well worked into our literature. They have served as a source for the story-teller and poet. They are strong in their emotional appeal. They carry the charm of the age of chivalry and the romance of adventure in every line. Even a bare account of them savors more of the epic story than of historical siftings. Some one, indeed, has called them the romance of the Middle Ages, and this characterization is a just one. They were emotional in origin and expression,—filled with glamor and illusion. Through them run the motives that spring from glorious though often fantastic ideals. Whatever the historian may manage to find in them under the tests of his critical solvents is, of course, his own affair. Our business here is simply the framing of them as good stories, stories true in the main to literal fact, and true at all times to the spirit of the times and the ideals of the age that gave them being.

Preparation and Presentation.

The following subdivisions have been found suitable for lesson units:

1. The Holy Sepulchre; Pilgrims and Palmers; the Turks; Peter the Hermit.
2. Richard and the Third Crusade.
3. The Return of Richard.
4. The Children's Crusade.

These may be expanded into five, or even more, lessons if the material at hand for the teacher is plentiful. But if the teacher feels unable to make at least three well filled story lessons out of them, it would be better for her to spend the literature time on something else. Without plenty of detail to brighten them, their telling will rather be a dry paraphrase of some high school history text. The teacher should read enough of the following references to gain, first, an idea of the Crusades as a whole,—as an enterprise with certain unities of motive and action; and second, a knowledge of such detail and specific circumstance as may be needed to give each lesson unit fullness of reality.

General references:

Mabie: *Heroes Every Child Should Know*, pp. 189-226.

Warren: *Stories from English History*, pp. 81-88.

Church: *Stories from English History*, pp. 165-187.

Farmer: *Boys' Book of Famous Rulers*, pp. 195-232.

Guerber: *The Story of the English*, pp. 105-117.

Dickens: *Child's History of England*, pp. 79-87.

Scott: *Talisman*.

Ridpath: *History of the World*, Vol. IV, pp. 663-796.

(See, also, any good history of the Middle Ages.)

The *Talisman* is specially useful here. A reading of it will give the teacher a well defined picture of the life of the crusaders.

The following constant factors in effective work should not be lost sight of:

1. Careful organization of each day's work. Much will depend upon the clearness and directness with which the story unfolds.
2. The use of maps, sketches, and pictures during the telling.
3. The introduction of enough detail and incident and direct discourse to make each notable situation a vivid reality in the minds of the children.
4. Constant response and constructive activity on the part of the class.

It may be well, here, to call special attention to one sort of error which is common enough in work that involves the presentation of a remote and very different past age,—the error of anachronism. Misconceptions of this character may arise from anachronisms actually expressed by the teacher; more often they arise by faulty implications on the part of the pupils. In either case the remedy is to be found only in extreme care on the part of the teacher that each event and accessory involved in the story be given sufficient attention to insure a sound understanding of it by the class. Such expressions as, "The Christians fired at the men on the walls," "The Duke wrote to Prince John," "Richard marched his army aboard the ship," may be perfectly clear to the teacher in terms of their actual reality. But it would be very natural for the children to understand the first as a reference to a rifle volley, the second as a letter duly stamped, mailed and delivered, and the last as an embarkation similar to our modern shipment of troops on transports. The modern condition will be implied unless the actual nature of the transaction is made clear. Such errors often arise from general phrases used by the teacher, and properly interpreted by her, but misinterpreted by the class. Such expressions as, "hardships of travel," "lack of supplies," "difficulties of the journey," "well armed," "long, hard fighting," are open to very natural misinterpretation by the pupils. Incorrect or incomplete understanding of them will be the rule unless they are backed up with the incidents, illustrations and specific details needful to show each in its full, true light. Such misconceptions, when they arise, may not spoil the story; but they certainly damage its culture value, for they

render it less useful than it would otherwise have been in opening the life of other days to the appreciations of the pupils.

LESSON UNIT ONE: The Holy Sepulchre; Pilgrims and Palmers; The Turks; Peter the Hermit; The First Crusade.

Special references:

Warren: *Stories from English History*, pp. 81-84.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 172-179.

Ridpath: *History of the World*, Vol. IV, pp. 663-695.

Myers: *Medieval and Modern History*.

The following is an outline of the contents of this lesson:

The tomb of Christ in Jerusalem had always been honored by the Christians. Long ago, many centuries before the Crusades, a fine church had been built over it. Men and women came from all over Europe to worship in this church. Such a trip was thought to be a very good thing for one to take, especially if one had been unusually wicked and had many sins to be forgiven. Many nobles, and even kings, went on this long pilgrimage. Besides these, there were thousands of other people, many of them good and just, who took the journey.

After awhile came warlike Turks, who captured Jerusalem. These Turks were Mohammedans, and they thought that nothing was finer than to make it hard for the pilgrims who visited Jerusalem. They killed many of the Christians, others were driven out, some had their ears cut off, many were beaten and generally abused. Those who dared to stay in Jerusalem had to pay a heavy tax. It became almost as much as one's life was worth for one to make a pilgrimage from Europe to Jerusalem.

All this made the Christians in Europe angry, especially Peter the Hermit. (Here some time should be taken to explain how the hermits lived, and what the people thought of them. It will be well to give some interesting story about some hermit, so as to complete the introduction. See the description of the hermit Brian in Scott's *Lady of the Lake*, Canto III, Stanzas V-VII.)

Peter the Hermit talked with several great lords and kings and with the Pope. They became angry, too. Then Peter the Hermit started about the country, in France particularly, preaching to the people that they should start a great expedition, a crusade, to win back the Holy Sepulchre from the Turks. Rich and brave leaders heard him, and began to gather their armies. The preparation of men, armor, horses and food began. Soon the whole country was on fire with the idea. Few thought of the mountains and seas and hot sands and fierce enemies that were ahead. They thought it would be easy enough to drive the Turks out of the Holy Land.

Then sketch the story of the First Crusade. Tell of the mustering of the forces; of the different commands and lines of march; the adventures and hardships by the way; the siege of Nice and of Antioch; and the final

capture of Jerusalem. Refer to the map frequently. The hardships of the crusaders should be interpreted in terms of hunger and thirst, heat and cold, exhaustion and hard fighting.

The sieges, and particularly the siege of Antioch, should be carefully developed. In the siege of Antioch we find a complete summary of the mediæval manner of fighting, and the details incident to taking and sacking a walled city.

Throughout the telling of the Crusades a map of the Mediterranean Sea, Southern Europe, and the Holy Land should be in sight. The location of each important place should be made on it, and frequent reference should be made to it when movements from place to place are being considered. If the map be drawn in chalk on the blackboard, so much the better. Then lines of march and sites of battles and cities may be worked out on it in red chalk as the story develops.

In this lesson there arise a number of objects suitable for rough blackboard sketching. For example, the catapult, crusader's sword and Knights Templar's cross may thus be illustrated.

Chalk sketch:

The storming of Antioch. (See Ridpath: Vol. IV, p. 688.)

LESSON UNIT TWO: Richard and the Third Crusade.

Special references:

Mabie: *Heroes Every Child Should Know*, pp. 189-226.

Scott: *Talisman*.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 180-205.

Guerber: *Story of the English*, pp. 105-110.

Church: *Stories from English History*, pp. 165-187.

Blaisdell: *Stories from English History*, pp. 66-71.

Farmer: *Boys' Book of Famous Rulers*, pp. 195-228.

Dickens: *Child's History of England*, Chap. XIII.

Ridpath: *History of the World*, Vol. IV, pp. 726-741.

The principal points of emphasis are:

1. The Saracen uprising; Saladin's capture of Jerusalem.
2. The gathering of new forces for the Third Crusade.
3. The exploits of Richard, especially the siege of Acre.

Richard and Saladin are the principal figures in this lesson, and Scott's *Talisman* is the best place to go for suggestion. If the course gives time for it the *Talisman* may be stripped down to essential characters and incidents and presented at this point in half a dozen lessons.

Chalk sketch:

Knights fighting.

LESSON UNIT THREE: Richard's Return from the Holy Land.

Special references:

Baldwin: *Thirty More Famous Stories*, pp. 97-107.

Church: *Stories from English History*, pp. 184-187.

Guerber: *Story of the English*, pp. 110-113.

Farmer: *Boys' Book of Famous Rulers*, pp. 228-232.

Here is a story, half legend, half fact, fit to rank among our best historical tales. The following outline should be expanded into life:

Worn out with sickness and hard fighting, Richard takes ship with his men for England. His vessel is wrecked in the Adriatic and he is cast ashore on the coast of Austria. The Duke of Austria is Richard's enemy. In order to get safely through this enemy's land, Richard takes refuge in a disguise, the garb of a wandering minstrel. He makes his way from tavern to tavern and town to town until finally he is detected because of his royal signet ring. Then he is made captive and cast into prison.

Meanwhile, in England, the miserable Prince John, Richard's brother, is well pleased with Richard's long absence. He gives it out that Richard is dead and makes no effort to raise the ransom asked by his captors for his release.

Then comes Blondel, faithful squire to Richard, who sings beneath every prison window in Austria until he hears his master's voice reply. Once assured by Blondel that Richard is still alive, the English people, who love their king for his bravery, quickly raise the heavy ransom and set him free. The episode of Blondel's search is the best part of the story.

Chalk sketch:

Blondel singing beneath the walls of Richard's prison; or,
Richard as a wandering minstrel.

LESSON UNIT FOUR: The Children's Crusade.

Special references:

Gray: *The Children's Crusade*.

Ridpath: *History of the World*, Vol. IV, pp. 751-752.

In this story the heroic and romantic elements in the story of the Crusades sink before the pathos of the children's disaster. It is a tale stranger than all of its strange predecessors, but true even to the extent of its most fantastic details. Besides, in spirit and result it is typical of the whole movement. The Crusades were undertaken under the lashings of an emotional excitement based upon high ideals of religious duty and the primitive passion for adventure and fighting. Cool headed planning was lacking, and the military results of the enterprise, as a whole, may well be figured in the results of the ill-starred Children's Crusade.

Chalk sketch:

Stephen leading his host.

For Pleasure Reading.

Mabie: *Heroes Every Child Should Know.*

Gilbert: *Wandering Heroes.*

Crommelin: *Famous Legends.*

Scott: *Talisman.*

Henty: *The Boy Knight.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Why were the English proud of King Richard the Lion Hearted.
2. Why was he called Richard the Lion Hearted, or Richard Cœur de Lion?
3. In what great war against the Turks did he take part?
4. What were the Crusades all about?
5. Who were the Mohammedans?
6. Who were palmers and pilgrims?
7. Tell about Richard's trip back from the Crusades.
8. What part did Peter the Hermit play in the Crusades?
9. What was the Children's Crusade?
10. What were the Knights Templar?
11. What is the novel the "Talisman" about?
12. What was a tournament?
13. How were the Jews treated in England at the time of the Crusades?
14. Who wrote the "Talisman"?

SHERIDAN'S RIDE.

General Comment and Suggestion.

One of the best known poems of American war patriotism is *Sheridan's Ride* by Thomas Buchanan Read. It is typical of a considerable class of popular ballads singing of heroic leadership in the fight. As long as men hold in honor those who through sacrifice, courage and wisdom have led American soldier to victory, this poem and those of its kind will have a place in the lore of Americans. Hence its place in a course of study in literature whose aim is to give to children some share in the common literary culture of their race.

Preparation and Presentation.

First give the class some idea of the situation out of which the action described in the poem arose. The Confederate cause was in desperate plight. Sherman had marched to the sea through the heart of the South. Grant was drawing his lines about Richmond. As a desperate venture, Lee, the resourceful Confederate general, sent Early with a large force on a raid down the Shenandoah Valley to threaten the Federal capital, Washington. Sheridan was sent to head Early off and defeated him in two battles. Then, feeling secure for the moment, Sheridan had gone on a hurried trip to Washington. On his way back he stopped over night at the little town of Winchester. But meanwhile Early had not been idle. Gathering his forces for a last blow he attacked the northern army while Sheridan was still away, and soon had most of it in confusion and a portion of it under flight.

On the morning after the night's rest at Winchester, Sheridan was surprised to hear the sound of distant cannon fire. He first thought that it came from some unimportant skirmish. As soon as he learned the real cause of the noise he set out for the firing line with all speed. The poem may be trusted to tell the remainder of the story.

The following references will supplement the above outline of events:

State Series: *New Grammar School U. S. History*, pp. 404-405.

Harper and Bros.: *Strange Stories of the Civil War*, pp. 163-291.

Roosevelt and Lodge: *Hero Tales from American History*, pp. 279-291.

Hart: *Contemporaries*, Vol. IV, pp. 422-428.

The poem may be found in the following collections:

Burt: *Poems Every Child Should Know*.

Montgomery: *Heroic Ballads*.

Gayley and Flaherty: *Poetry of the People*.

Scollard: *Ballads of American Patriotism*.

Stevenson: *Poems of American History*.

Take up the poem in the manner suggested for other selections. First, read and interpret it carefully. Arouse class expression of understanding and appreciation. Then re-read the whole poem without interruption for the sake of its effect as a whole.

One lesson should prove sufficient for this work.

Chalk Sketch:

Sheridan on the road from Winchester; or,

The Statue: Sheridan on horseback.

For Pleasure Reading.

Roosevelt and Lodge: *Hero Tales from American History*.

Some of the children will like to read similar ballads of heroism such as: *Paul Revere's Ride, The Alamo, Barbara Frietchie, Keenan's Charge, Little Giffen, Old John Burns*.

IVANHOE.

General Comments and Suggestions.

There seems to be no doubt that at this time the works of Walter Scott are not read as generally as was once the case. Whether this is a good or a bad sign as to our latter day literary tastes is a question that this course of study has no business in attempting to answer. The world has a way of attending to such matters for itself, and in the long run manages to attend to them with considerable wisdom and satisfaction to itself. But whether Scott is read more or less than he was fifty years ago, the plain fact remains that even at the present time every one who knows anything about books has heard of him; and every one who can claim a fairly good adjustment to the literary demands of common, every-day life has read at least one of his novels. Moreover, it is similarly known that his novels are historical in setting; that they deal with chivalry, the crusades, border troubles, and feudal disorders.

Some acquaintance with Scott's works is therefore necessary. This is doubly true because the life portrayed in his novels has many aspects with which the person of ordinarily good education must be acquainted. Feudal customs, chivalry and its uses, wood-ranging outlaws in jackets of green, castles and tournaments and tilt yards, all claim at least a distant place in our fund of knowledge. To these and their like, and to their spirit as well as to their visible forms, Scott gives us the best introduction.

Scott's novels are a splendid emotional stimulus as well as a basis for useful historical and literary knowledge. It has been said that his characters are gilded and toned up beyond all human semblance, and to some degree the charge must be allowed. But they are never unreal to the reader, and so never fail to exert a constant claim upon his best impulses and sympathies. Because the stories sometimes portray characters who are too magnanimous, or brave, or just, or courteous for this or even for that age, it is a poor reason for us to withhold our admiration for their high qualities, or, fearing a like supereminence of virtue on our part, to fail to respond in sympathy with their ideals. Their lives and times were different from those of the twentieth century; yet many of their problems were about the same as ours, and many of their brave or kindly or courteous or contemptible acts find close modern counterparts in similar situations. Therefore, it is good for the one whose emotional life is in the shaping to strike the right attitude at the side of Scott's heroes or heroines.

Ivanhoe is, probably, Scott's best known novel. It deals with many phases of the life of the times, it is full of historical common knowledge, it is almost faultless as to local color and atmosphere, it contains a large number of situations which will arouse the pupil to helpful emotional experiences, and it is, withal, an excellent story,—filled with movement, spectacular events, vivid scenes, stirring motives, and stirring deeds.

Preparation and Presentation.

The teacher should read the whole story through carefully before telling any part of it. So much of the fascinating mystery and unexpected outcome of events depend upon the teller seeing all parts at once that it will not be possible to give the right touch and the proper suggestion without this general view. It is assumed that the teacher will be somewhat familiar by this time with the conditions of time, place, and general circumstance that surround the plot.

Lesson units are not arranged for the teacher in this because of the variations that they would have to suffer in being applied to the classroom. In a story so long and so full of places where the time consumed in presentation should be freely altered to suit the immediate demands of the case, it would not be of use to propose rigid lesson units. The teacher, however, should plan out each day's work carefully in advance. By doing so she will more nearly be able to assure herself of the following: first, that the necessary preparation has been made; second, that the emphasis is to be properly directed; third, that the plot is to be held together in a way to make the whole story most effective; fourth, that the lesson unit has dramatic interest in itself, and that it takes the fortunes of the characters one step nearer to the final outcome. The story should be told in not more than twenty lessons.

Into the preparation of each day's work should be woven the results of such suggestions as follow: problems for discussion by the class; anticipations to be whetted; mysteries to be guessed at; scenes to be visualized; maps, diagrams, and pictures to be used; and all the methodology demanded by that day's work.

It will be well to say a word to the class in advance about the story. Tell them briefly that it deals with the times when Richard was away on his crusading and when the Normans and Saxons were not yet become a single race; that it is an historical novel,—that is to say, a story dealing with historical characters and involving many situations well grounded on fact; that it is one of the first historical novels ever written and that its author, Scott, was the first and the greatest of all historical novelists.

As much as possible of the background of general circumstance should be brought out in the story as it is told, as for instance, the relation of Jew and Gentile, the institution of the Knights Templar, the nature of tournaments, the forest laws, outlawry, etc.

Instead of lesson units, it is proposed to set forth certain subdivisions of the story which constitute the steps by which the movement of the plot

reaches its conclusion. Each of these is vital to the well-rounded presentation of the tale, and each therefore deserves careful presentation and just emphasis. It must be remembered at all times that the significance of a situation in the development of the story is in no way proportionate to the length of time that must be employed in properly recounting it. A whispered word, a careless act of kindness, or a chance and momentary glance at a fair heroine may be productive of the most far-reaching consequences. The proper degree of emphasis and care in presentation that each of the following topics demands must depend on the importance of each in the unfolding of the story. Such suggestions as follow the story subdivisions are designed to help in seeing the significance that certain of them hold, and to illustrate how they may stand for what they are worth in the telling:

1. Cedric the Saxon in an ill humor, fuming over trivial and serious disappointments. (The story is most effectively told to a class with this beginning. After having introduced the hearers to Cedric's state of mind and fortune, and incidentally to many of the underlying conditions of time and place that his gloomy spirits reflect, the scene should change to the doings of Wamba and Gurth, and thence should follow the order of the events as given in the text.)

2. Gurth and Wamba in the forest:

3. The travelers, Prior Aymer and Sir Brian, and how they found their way to Cedric's hall.

4. Dinner at Cedric's. (This scene holds the source of much of the ensuing action and should be very carefully worked out. Bring out, especially, the mystery surrounding the Palmer; the race pride and ambitions of Cedric; the character of Sir Brian and his infatuation for Rowena; Rowena's remarkable interest in news from the Holy Land; the Jew's furtiveness and the good reasons for it; and the origin of the enmity between Sir Brian and Ivanhoe by proxy of the mysterious Palmer.)

5. How the Jew was saved from the plot of Sir Brian; and the Palmer's secret to Gurth.

6. How the Palmer found himself in horse and armor.

7. Prince John's schemings: political conditions in England during the absence of King Richard.

8. Preparations for the great tournament at Ashby.

9. The first day of the jousting: the triumph of the Disinherited Knight over the five challengers.

10. Rebecca proves herself a grateful friend of the Disinherited Knight: how the horse and armor were paid for.

11. The second day of the tournament: the triumph of the Disinherited Knight over Sir Brian, and how he was discovered to be Ivanhoe. Enters, the Black Knight.

12. De Bracy and Sir Brian's plot to seize Rowena.

13. The Black Knight spends a merry evening with a merry anchorite.

14. Cedric's journey toward home, and the wayfarers who joined his train.

15. The attack on Cedric's party and their imprisonment in the castle of Front de Bœuf.

16. How the designs of Front de Bœuf, De Bracy, and Sir Brian are variously disturbed by the arrival of a strangely assorted rescue party.

17. Wamba risks his neck to secure the escape of Cedric.

18. How it falls out that the sick man is Ivanhoe.

19. The capture of the castle; death of Front de Bœuf; and the liberation of the prisoners. (The story of Ulfried should be skilfully interwoven as a minor thread in subdivisions 14, 15, 16, and 17, and rises to a place of supreme importance in the events attending the fall of the stronghold.)

20. Supposed death of Athelstane; Sir Brian's escape with Rebecca.

21. The dispersal of the captives after their release; and the division of the spoils among the outlaws.

22. Prince John hears of King Richard's return and plots to have him waylaid.

23. Isaac's attempt to ransom his daughter; her trial as a witch, and the arrangements for final trial by combat; Sir Brian's vain attempt to win her by offering to desert his order.

24. The Black Knight and Ivanhoe at the priory; and how after wayside adventures they find themselves at Athelstane's funeral festivities.

25. The Black Knight becomes King Richard, and reconciles Cedric with Ivanhoe; Athelstane attends his own funeral feast and renounces his affianced bride.

26. How Rebecca was saved and Sir Brian destroyed.

27. How every one who deserves it is made happy.

The story, although full of action and varied complexity of plot, is singularly free from multiplicity of indispensable characters. Some of them, however, have unusual names, and several must be known under two or more names. The following list is offered as a suggestion as to what names should be used:

Cedric, Wamba, Gurth, Prior Aymer, Sir Brian, the Palmer, (otherwise known as the Disinherited Knight, Wilfred, and Ivanhoe,) Rowena, Athelstane, Isaac, Prince John, De Bracy, Front de Bœuf, Locksley alias Robin Hood, the Black Knight, (otherwise, King Richard the Lion Hearted,) the Holy Clerk of Copmanhurst alias Friar Tuck, Ulfried, Rebecca, and the Grand Master.

Each name should be written on the board when it first occurs. Such abbreviations as Sir Brian for the almost impossible Sir Brian de Bois Guilbert are to be recommended. When we meet a character in a single relation only, as the Grand Master of the Knights Templar, Sir Lucas Beaumanoir, he may be simply and effectively referred to by title or by some such descriptive epithet. The names of places most necessary to be used in the telling are: Rotherwood, Ashby, Sherwood Forest, Torquilstone, Templestowe, and Palestine. It should be remembered that a needless multiplicity of names renders the story tangled and obscure, and makes it

almost impossible for the class to do much in the way of retelling or even in active participation in the presentation.

Certain scenes of the story should be made so vivid as to result in their visualization by the class. This is especially necessary when the scene is the background for events of the first importance in the development of the story; when the visualization of the scene is necessary for a clear notion of the events and for the degree of appreciation desired; and when the scene is one that will serve as a type, helping the class to a conception of something worth knowing and understanding for its own sake without respect to its importance in the plot. For one or more of these reasons each of the following scenes is recommended for crisp, clear, vivid presentation.

1. Reception of the travelers in Cedric's hall. Bring out the gloomy frame of mind in which Cedric was before his visitors arrived. Describe the great hall, with its blackened oaken beams, its skin-covered floors, huge fireplace, and armor hanging upon the wall. Describe the manner of Cedric toward his Norman guests, to the Jew, to the Palmer, and to his ward, the Lady Rowena. Hospitality of a rude but generous sort should give tone to the scene; but race jealousy and suspicion and pride are always to be seen lurking in its shadings.

2. The tournament. Describe the jousting field, with its benches and boxes graded to the social status of the spectators. Bring in the bright colors of the banners and costumes and plumes of the courtiers and knights. Introduce the herald, with his trumpet and announcements. Give a clear picture of the knights in action: how the lances were placed in rest while a hush fell over the audience; how the mail-covered horses charged from each end toward the center of the arena; how lances were shattered, horses overthrown, and riders thrust from their saddles by the impact of the charge. Bring out the confusion and uproar and dust and clangor of the melee. Thus will be built up an effective background for the exploits of the mysterious champions, the Disinherited Knight and the Black Knight.

3. The Black Knight in the anchorite's hermitage. Introduce all the external signs of piety and abstemiousness that were to be seen; then reveal each successive detail of the real life of the worldly hermit. Show how the knight and the friar came to respect each other's good qualities.

4. Front de Bœuf's castle. The following features typical of a mediæval Norman stronghold should be brought out: the moat, drawbridge, portcullis, high towers and bastions, dungeon cells with instruments of torture, stone floors, great hall, central courtyard, postern gate, and barbican. A chalk sketch of the castle will prove easy to make and most effective in giving the class a clear mental picture.

5. The capture of the castle. Here we have an excellent type of the method used in storming a mediæval stronghold. The capture of the castle should be presented in a series of clear-cut narrative pictures:

(a) Show how Front de Bœuf arranged his garrison for defense, and how the rescue party planned their attack.

(b) Present details of how the Black Knight led his party successfully against the barbican of the postern gate.

(c) Describe each step of the forcing of the postern gate.

(d) Give a clear picture of the horror of Front de Bœuf's death.

(e) Describe the escape of the inmates from the burning castle.

The scenes involved in (a), (b), and (c) may be well presented by letting Rebecca describe them to Ivanhoe while we listen.

6. The outlaws' tryst after the capture of the castle. Bring out the joy of the outlaws over their victory; their fairness in the division of the spoils; the obedience they showed Locksley, their leader; their standards of physical manhood and courage as shown in the bout between the Black Knight and Friar Tuck; their underlying sense of fair play and justice, and the spirit of freedom that characterized every act.

7. Athelstane's funeral festivities. Bring out the details of the feasting, drinking, and formal ceremony that accompanied the rites. It should all be described in terms of what the Black Knight saw and thought.

8. The trial of Rebecca by combat. Make clear to the class the picture of the tilt yard, with its benches for spectators and its high paling all around. Describe the gathering of the Templars; the preparation of the iron stake and the fagots; the announcement of the trial by combat; Rebecca's vain waiting for a champion; Sir Brian's conflicting emotions and his urgent appeal to Rebecca; and finally, just as the sun was about to dip, the arrival of Ivanhoe. Through the whole of this tragic scene one question should hold the class: What can be done and what will be done to save Rebecca not only from the wretched Sir Brian, but from her impending doom at the stake?

A common-sense, working understanding of each of the above scenes, and in less degree of many other scenes laid in the story, will serve in such type forming as will help the pupil in a thousand frequent allusions, references, and experiences in his wider relations with art, literature, the play, history and, for that matter, common conversation.

In attempting to make the class visualize or see in imagination any particular scene, the use of maps, diagrams, sketches, chalk-talk work, and pictures should be used. A rough plan showing the relations between Rotherwood, Sherwood Forest, Ashby, the scene of the roadside attack, Torquilstone and the anchorite's cell, will be helpful in making parts of the action clear.

All of the characters listed among the names mentioned above as essential in the telling are drawn by Scott with force and distinctness. The following list of attributes is therefore a selection of those pertaining to the most essential personages in the story. Each has minor aspects as we view his actions, yet the side to be emphasized is the one here suggested:

1. Cedric's dominant characteristic is to be found in his descriptive title,

The Saxon. He is a brave, unselfish man; but stubborn beyond reason, and severely rather than kindly just. Above all he is intensely devoted to the Saxon cause. Remember that one or another, or perhaps a combination of several, of these attributes is shown in every act and motive of his.

2. Ivanhoe: marked by Saxon loyalty, but without prejudice against Norman virtues. Above all, true to his king. Brave in action, chivalrous, generous to friend and foe. Eminently skilled in the accomplishments of knighthood. Wholly possessed by a deep, constant, and admirable love for Rowena.

3. Rowena: rather less clearly portrayed than most of the other principal characters. A passive character throughout the story. Beautiful, however, and good and kind. Constant to Ivanhoe and the ideals for which he stands.

4. Wamba: the fool in the case, and yet sometimes the wisest man. Marked by great loyalty for Cedric and his house; possessing a wit ever ready for repartee or sharp strategy, and harboring an overmastering desire to make it hot for Normans.

5. Gurth: a burly fellow of great strength and of courage enough when the interests of his masters are at stake. Loyal through all extremes to Cedric and the Saxon interests.

6. Athelstane: a Saxon glutton; type of the man of great heart and capable of splendid action who gives himself up to swinish tastes and habits.

7. King Richard (the Black Knight): fond of adventure, brave and efficient as a warrior, ready to see real worth even when lacking its customary social trappings. Fond of rough, wild escapades. Interested in the welfare of his subjects, and especially interested in Ivanhoe. Above all a paragon in arms.

8. Prince John: a rascal caitiff, treacherous, cruel, selfish, tactless, unjust, always attempting to undermine his brother's kingship. An unreasoning foe to all Saxons. A foil to Richard in every virtue of that hero.

9. Sir Brian: proud, imperious, cruel, given to sudden and violent passions, willing to sink all vows and principles in the effort to gratify his ambitions. Showing extreme hatred of all things Saxon.

10. Isaac: shrewd, cringing, abased through persecution; but kind to those who treat him kindly and holding a great love for his daughter.

11. Rebecca: gentle, grateful for kindness, possessed of supreme courage; a noble and thoroughly womanly woman.

12. Locksley: skilled in woodcraft, a menace only to the rich oppressors; kind, brave, and loyal at heart.

In attempting to endow each of the above individuals with the proper characteristics, the teacher must remember that little is to be gained by direct description in general terms. It avails little as far as vivid, realistic portrayal goes to say that Wamba was quick-witted; but the desired idea may be given if a few of his sharp comments are retold in direct discourse, and if his scheme to save Cedric, his resourcefulness while riding forth

with King Richard, and other concrete illustrations of his shrewdness are presented in vigorous detail. The teacher should remember that she has certain characters with certain dominant characteristics to make real, and should play each actor so as to make him reveal his inmost self in every motive, feeling, and act.

The following charts or plans should be sketched and used as indicated:

1. The great hall of Cedric; to be used when telling of the entertainment of the travelers there.

2. The lists at Ashby; to be used when telling about the tournament.

3. Plan of Torquilstone; showing the bestowal of the prisoners and the details of the storming.

The following chalk sketches are simple and effective:

1. Knight on horseback; with slight variations useful in many stages of the story.

2. Rotherwood; showing towers, drawbridge, moat, and method of fortification.

3. Torquilstone,—exterior view. This should be made a typical mediæval castle.

4. Isaac's dungeon; showing fireplace, torture irons, chains, stone pillars, and the skeleton in manacles.

5. Preparations to burn Rebecca; showing judges and spectators, stake, firewood piled up, and Rebecca just about to take her place upon it.

The following pictures are found in so many histories and history story books that it is not necessary to give specific references:

1. A tournament scene.

2. Knight in single combat.

3. A jester.

4. Mediæval castle under storm.

5. Robin Hood pictures.

When using a map, plan, chalk sketch, or picture the teacher should bring the illustration into as close conjunction with the events of the story as possible. Therefore, it is better to draw the map, or the plan, and to show the picture, while in the very act of telling. In this way the use of the illustration in making relations clear is intensified.

Without doubt the teacher will see, without any one pointing it out to her, that the story of *Ivanhoe* owes a large part of its interest to the charm of the element of mystery that it contains. Constantly the reader's imagination is whetted and all his detective instincts aroused by the frequent confusions and disguises of identity, and in the unexplained meaning of events. Each of the following is a question that should be developed in its proper place in the telling. And the conjectures and anticipations aroused by the mystery suggested by the questions will go a long way to give the story its strong hold on the interests of the class.

1. Who was the Palmer in Cedric's hall?

2. Why was Rowena so anxious for news from the Holy Land?

3. What did the Palmer whisper to Gurth?
4. Who were the outlaws who stopped Gurth on his way home from the Jew's?
5. Who was the Black Knight?
6. What sort of life did the outlaws live?
7. Who was the sick man borne in the Jew's litter?
8. What did the Black Knight whisper to De Bracy at the postern gate?
9. Where was Isaac when the castle was burning?
10. Where was the Holy Clerk of Copmanhurst when the spoils were divided?
11. What befell Ivanhoe after the Black Knight rescued him?
12. What champion could Rebecca expect to find?
13. What did the Black Knight plan to do when he left Ivanhoe recovering at the priory?
14. Who was it that called upon Ivanhoe when he was attending Athelstane's funeral feast?
15. Who were the minstrel and sturdy priest that came to the trial of Rebecca?
16. Why did Rebecca leave the trial without thanking Ivanhoe?

It is, of course, understood that these questions are all answered in the development of the story. But during the progress of the tale one or more of them continually claims the attention and keeps the mind busy planning possible outcomes in answer to it. It will be well for the teacher to let the class give frequent expression to their suspicions or conjectures as to the answers, and to that end to make the questions vital problems in the unfolding of events.

For Pleasure Reading.

Scott: *Ivanhoe*.

Scott: *Talisman*.

Scott: *Kenilworth*.

Mulock: *John Halifax, Gentleman*.

Barbour: *For the Honor of the School*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. What character in *Ivanhoe* do you like best? Why?
2. How did the Normans and Saxons feel toward each other in the days of King Richard?
3. How were the Jews treated in those days?
4. Describe the tournament scene.
5. Who was Robin Hood?
6. What sort of life did the outlaws live?

7. Describe a castle of the time of Ivanhoe.
8. What was a jester?
9. Describe the appearance of a knight equipped for fighting.
10. Who were the Knights Templar?
11. How were heretics and those accused of witchcraft treated in those days?
12. Why is *Ivanhoe* called an historical novel?
13. Who wrote *Ivanhoe*?
14. What other work of Scott have you read?
15. When and in what land did Scott live and write?

KING JOHN AND THE MAGNA CHARTA.

General Comments and Suggestions.

Tyrannous rulers have always been a stock theme for ballad, legend, and story. From ancient times down to our own day it is easy to find a great store of tradition in which they are represented in all their wickedness. In the lore of English speaking people, King John is probably the best known and most thorough-going villain-king. He was so many-sided in his wickedness that literature has drawn heavily upon him. The mention of his name calls up his shabby treatment of his brother, Richard, his murder of Prince Arthur, and his mingled arrogance and pusillanimity, which led to the wresting from him of the Great Charter.

Therefore, we claim him for our course, for his fame or infamy has been the basis for stories deep-rooted in our common culture. Besides as hinted above, the King John stories introduce us to a large class of similar story and legend. Through them we shall meet a typical tyrant, hate his oppressions and weaknesses, sympathize with those whom he wrongs, and, finally, triumph in his downfall.

Preparation and Presentation.

References:

Gilman: *Magna Charta Stories*, pp. 7-22.

Guerber: *Story of the English*, pp. 117-124.

Baldwin: *Thirty More Famous Stories*, pp. 108-122.

Blaisdell: *Stories from English History*, pp. 72-77.

Warren: *Stories from English History*, pp. 89-91.

Dickens: *Child's History of England*, Chap. XIV.

Church: *Stories from English History*, pp. 187-191.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 185-197.

Shakespeare: *King John*.

LESSON UNIT ONE: How a Bad Son and Brother Became a Bad King.

In this lesson emphasize the following:

1. How John proved traitor to his father.
2. How John plotted against Richard. (Review John's conduct toward his brother and the country at large while he was Prince Regent during Richard's absence on the crusade.)

3. How John seized the throne and cast Prince Arthur into prison.

Chalk sketch:

Arthur in the tower.

LESSON UNIT TWO: The Fate of Arthur.

The details of this lesson are fully supplied in Shakespeare's *King John*. Do not, however, follow the story of the death of Arthur as it is given in the play. The better version, and that most generally accepted, may be found in the other references given above.

Chalk Sketch:

The murder of Arthur.

LESSON UNIT THREE: How the Magna Charta was Won.

By means of illustrations, make clear and vivid the manner in which John made himself a tyrant to his people. Then tell how the barons, who despised his weakness just as they hated his treachery, forced him to promise reforms time and time again, and how he always broke his worthless word. Finally, describe the meeting at Runnymede: the barons grim and determined; John trembling with fear and hate. Explain, in simple terms, what the Charter meant, and why we think so much of it. Make clear, by simple illustration, just what rights were won for the people when it was signed. (See, Church and Gilman, above, for suggestions in this.)

The topic ends with the death of the miserable king.

Chalk Sketch:

John signing the Magna Charta.

For Pleasure Reading.

Andrews: *Ten Boys*.

Youth's Companion Series: *Stories of Purpose and Success*.

Cumulative Review.

1. Why did the people of England hate King John?
2. Tell the story of Prince Arthur.
3. What was the Magna Charta?

WILLIAM TELL.

General Comments and Suggestions.

This story is chief among heroic and patriotic legends of the Swiss, and has become generally known by all people among whom stories of liberty winning are told. Its unfailing popularity is due to the spectacular way in which it presents the old story of the victory of patriotism over tyranny,—of single-handed courage over bullying strength. Just as all men love to see justice and right triumph, so have they thrilled to the exploits of Tell. He is, therefore, known not only as the genius of Swiss patriotism, but also as one of the world's ideals,—the representative of courage and sacrifice overcoming political oppression.

Whether it be scientific history or legendary history is a matter of no moment to the literature teacher, and should cause no uneasiness. Like most old hero tales of the middle ages, there is doubtless much that actually occurred and much that did not happen in the tale as we know it. Tell it as a good story for all that it is worth. It is quite enough to know that the story is true to the spirit of its times, and that it has been a powerful element in the national career of Switzerland and in the culture of the whole western world.

Preparation and Presentation.

References:

Morris: *Historical Tales, Germany*, pp. 145-157.

Mabie: *Heroes Every Child Should Know*, pp. 227-249.

Crommelin: *Famous Legends*, pp. 142-152.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 226-231.

Scudder: *Book of Legends*, pp. 22-25.

Schiller: *William Tell*. (Handy Literal Trans. Series.)

This story may be presented in one lesson unit. If there be time for it, however, it may be worked up into three or four days' work by following some of the details of the story as dramatized by Schiller. Schiller's account is, of course, the best. But the teacher who wishes to get from the tale its fundamental, commonly current values only, will have no place in her presentation for the multiplicity of names, persons, places, and by-plots that the great drama contains. The following suggestions are based on a presentation of the story in one lesson.

A clear notion should first be given of the conditions under which the action of the story took place. This can be best accomplished not by a general discussion of political and social conditions, but rather by presenting illustrative incidents that show the life of the times in vivid concrete episodes. The teacher will find useful material for this purpose in Morris' *Historical Tales, Germany*, pages 145-149, and also in Schiller's drama.

The hardy, unrestrained life of the Swiss should be brought out at every step. Likewise the setting of snow crags, dark forests, rugged paths, green valley patches, rock girt lakes should be brought into view whenever possible. Avoid elaborate descriptive digressions. Weave the setting into the story, constantly associating action and background.

The principal dramatic situations in the story, as arranged for a single unit, are as follows:

1. Tell's refusal to bow to the hat.
2. The cleaving of the apple.
3. Tell's arrest.
4. The escape from the boat.
5. The slaying of Gessler.

Each of these crises should be approached through a circumstantial presentation of the details that lead up to it.

The tale is full of problems,—places where Tell has a choice of ways before him. The pupil should follow the hero with such interest that in imagination he puts himself in the hero's place and enters into the solution of each problem of conduct. Should Tell have refused to bow to the tyrant's hat? What were the reasons he had to resist,—what to submit? What should he have done when commanded to shoot at the apple? What should he have done after his escape? Was it right to kill Gessler from ambush? These are some of the more important problems,—and in each case Tell solves the difficulty presented by serving the needs of his people.

Do not leave the story without bringing the forest cantons to union and independence. Hint, also, that there is to be a sequel to the story. Tell won freedom for the Swiss, but another brave man was needed later to preserve that independence.

Swiss pictures, especially a picture of the statue of Tell, (see, Morris, page 150,) should be shown at proper places in the story.

Chalk sketch:

Tell cleaving the apple; or,
The escape from the boat.

For Pleasure Reading.

Montgomery: *Heroic Ballads*.

Scollard: *Ballads of American Bravery*.

Morris: *Historic Tales, Germany*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was William Tell?
2. Relate how Tell shot the apple off his boy's head.
3. What remarkable escape did Tell make when his enemies were taking him to prison?
4. Did the Swiss win their freedom?

ARNOLD OF WINKELRIED.

General Comments and Suggestions.

This story is almost literally true. It tells how, some seventy years after Tell's exploits, another Swiss hero, Arnold of Winkelried, saved, at a cost of his life, the Swiss independence. The general atmosphere and local color will have been supplied by the preceding story.

Preparation and Presentation.

References:

Morris: *Historical Tales, Germany*, pp. 181-191.

Baldwin: *Fifty famous Storics*, pp. 66-68.

Montgomery: *Arnold of Winkelried*. (Poem.)

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 231-233.

Yonge: *Book of Golden Deeds*, pp. 164-169.

Ridpath: *History of the World*, Vol. V, pp. 92-94.

There is one principal dramatic situation in the story: the sacrifice made by Arnold. But the events that lead up to it are full of interest, and, properly told, arouse a breathless expectancy as to the final outcome.

Begin with the marshaling of the forces by Leopold, Duke of Austria. Describe in as full detail as possible the organization and successful advance of his host. Then tell of the spreading of the alarm among the Swiss peasants, and of the hurried and rude measures of defense taken by them. Describe the difference in motives, equipment, efficiency, and state of mind of the opposing forces. Draw a clear word picture of the two opposing hosts at Sempach; of the advancing Austrian phalanx that crushed back the disordered band of mountaineers; and finally, of Arnold's brave act. But before reaching this final climax, describe him as a simple peasant, desperate over the impending defeat of his neighbors; portray what he felt, what forces swayed his mind, what motives contended within him. If this be done skillfully, the class will, to a degree, live through the experiences of Arnold and will gain the values of the emotional culture that such an experience, even when imaginary, contains.

A picture of the statue to the memory of Arnold of Winkelried should be shown to the class. (See, Morris, page 186.)

Chalk sketch:

The Austrian phalanx.

For Pleasure Reading.

Price: *Wandering Heroes*.

Hale: *Man Without a Country*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. What country did Arnold of Winkelried die to save?
2. Sketch the story of Arnold.

A LEGEND OF BERGENZ.

General Comments and Suggestions.

This poem is not so well known as most of the other short poems included in the course. But it stands with "Horatius," "How They Brought Good News," and "Sheridan's Ride" as an excellent type of the heroic ballad. The sometimes tragic and always dramatic spectacle of the hero exposing his life or making the most strenuous exertion to save city or nation is one of the great, if not actually the greatest, themes of literature. It is a spectacle to which we shall do well to respond as often as occasion arises. From this ballad, our class should catch another glimpse of the spirit that won and held freedom for the dwellers of the Alps. It will stand as another illustration of the love of home and love of liberty which mark our common conception of mountaineers in particular, and of all brave people everywhere.

The teacher may find that two lessons will be needed for a full presentation of the topic.

Preparation and Presentation.

The poem written by Adelaide Proctor, may be found in the following:

Montgomery: *Heroic Ballads*.

Johonnot: *Stories of Other Lands*, pp. 79-87.

Follow the method suggested for "Horatius at the Bridge":

1. Present the conditions under which the action of the story takes place and tell the story without the use of the poem. Here we have a later view of the struggle between the Swiss and the Austrians. The Swiss, as aggressors, are planning to capture the Austrian-Tyrol city of Bergenz. The moral crisis of the story is found in the resolution of the Tyrol maiden to save her native city. It is the old ideal held up once more in splendid action. "Blood is thicker than water"; the ties of fatherland and kinship and early home life bind the girl to the cause of her home land.

2. Read and interpret the poem, and excite class discussion of all its points.

3. Re-read the poem smoothly and without interruption, so as to bring out its effect as a unit.

Chalk sketch:

The Tyrol maiden fording the Rhine; or,

The arrival at the gates of Bergenz.

For Pleasure Reading.

Montgomery: *Heroic Ballads*.

Youth's Companion Stories: *Daring Deeds*.

Baldwin: *An American Book of Golden Deeds*.

(See, also, pleasure reading reference lists, pages 46-47.)

JOAN OF ARC.

General Comments and Suggestions.

Joan of Arc is one of the best known characters in French history. The bare outline of her life and death is part of our knowledge stock in trade, and allusions to the events of her life, the various names by which she is known, scenes from her life, as interpreted in picture and many versions of her career as seen by historians and less technical writers, are to be met with at every turn. This is not to be wondered at, for her story is one that can not fade from the general memory as long as heroism, high devotion to duty, exploits bold and spectacular and yet of wonderful success, and final suffering and martyrdom continue to arouse the feelings of men. Whether historians accept or reject the details of the story as here outlined is of no special concern,—except to them. It is told as the world knows it and as the world seems likely to know it for some time to come.

This story is specially adapted to classroom presentation because of the succession of striking incidents that mark its progress. Few stories can surpass it in its rapid sweep from climax to climax, or in the bold action in which it abounds. Dramatic situations are to be found sprinkled all through it.

Before telling it, the teacher must get heartily in touch with the life of the times in which the action is placed. The increasing power of England in France, the disorder and confusion among the French leaders, the weakness and indecision of the Dauphin, the suffering and misery among the people: all these should be clearly seen in a succession of concrete details. Without such perspective the teacher can not have herself, or give to the children, a full appreciation of the work of the heroine.

Preparation and Presentation.

The teacher should be sure to read enough concerning the times and the work of Joan of Arc to understand her career. The following references are suggested, but they should be supplemented by any historical and literary material which the teacher may find within her reach:

Pitman: *Stories of Old France*, pp. 15-54.

Kate Carpenter: *The Story of Joan of Arc for Boys and Girls*.
(Whole book.)

Dickens: *Child's History of England*, pp. 165-171.

Mark Twain: *Joan of Arc*. (Whole book.)

De Quincey: *Joan of Arc*.

Johonnot: *Stories of Other Lands*, pp. 51-60.

Creasy: *Decisive Battles: At Orleans*.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 247-256.

Guerber: *Story of the English*, pp. 183-186.

Ridpath: *History of the World*, Vol. V, pp. 70-74.

LESSON UNIT ONE: How Joan Began Her Great Work.

The story opens with the account of the life of Joan as a shepherd girl in the little town of Domremy. The conditions of the times should be woven into this part of the story. Let the description of the English conquests and the Dauphin's general worthlessness be the basis for Joan's fears for her country. The stories of soldiers returned from the front and the episode of the attack on Domremy may be used to give detailed vividness to existing conditions and to afford increasing stimulus to Joan's plans. The voices and visions that urged her on give the account the touch of mystery. They may be used, also, to indicate the strength of the supernatural in influencing the affairs of people in that day. Here should be given the first hint of trouble ahead for Joan because of the conflicting interpretations placed by her relatives and neighbors upon her claims of supernatural direction.

The action of the story proper begins with the trip to Vaucouleurs in search of means to reach the Dauphin. The unit should include, also, the account of her successful plea for aid in her purpose, the remarkable journey across France to Chinon, the effects of her story upon those who heard her, the Dauphin's miserable fears, and the astonishing way in which the shepherd girl won her audience with him and secured permission to raise an army for the relief of Orleans.

A blackboard map of France is necessary throughout the story. It should show the region held by the English and the principal places mentioned in the progress of the narrative. (See any history of France or England.) The trip from Domremy to Orleans, through Vaucouleurs and Chinon, should be traced in bright chalk as events develop. All subsequent movements should be indicated in the same way.

The wretched Dauphin makes an excellent background for the devotion of the heroine. He should be given the full discredit of a characterization based on all the weak and foolish and cowardly and selfish acts with which his career in the story abounds.

Chalk sketch:

Joan, the shepherd girl, by the fountain at Domremy.

LESSON UNIT TWO: The Relief of Orleans.

The principal events in the march to Orleans and its final relief by the Maid are common to all accounts of the story, and need no review here. Be sure to develop the more spectacular incidents as pictures for visualiza-

tion by the class; such as, the entry of Joan into the starving city; her first sally from the gates when she turned a defeat into a victory; the storming of the bridge forts; the wounding of Joan; and her triumphal entry over the broken bridge. Develop the first hints of jealousy and suspicion among her countrymen, and bring out how her reputation as a witch grew to terrifying proportions among the English. Here and there throw in, by way of contrast, some reference to the craven Dauphin, fooling his time away at Chinon. The weakness and folly and indolent luxury of the Dauphin is well told in the interesting pictures sketched in Pitman's account.

When Joan talks with her officers, or addresses the enemy, or helps a wounded soldier, or directs an assault, do not fail to bring into your telling the crispness and realism afforded by direct discourse.

In this unit the chance is given to give the class intelligent ideas of just what a fight over a walled city was like in the day when gunpowder was just beginning to be used in competition with the catapult. A diagram should be used showing the city walls and gates, the bridge, the outer forts, the river, and the English camp. This will help to make the struggle clearer and more interesting. Such a diagram will be all the more valuable if it is drawn by the teacher during the progress of the story. In such case it becomes more vitally a part of the narrative, and each line and place in it is involved in the progress of the fortunes of the Maid.

Whenever necessary, illustrations or hasty sketches of accessories that figure in the development of the story should accompany the telling. The figure of a drawbridge and moat, scaling ladder, fleur-de-lis, crossbow, city gate, etc., will be very useful in giving the children working ideas about things that must be understood if the situations are to be clear, and that in any event should be part of every well stocked knowledge fund.

Chalk sketch:

Sketch plan of Orleans. (See Pitman: *Stories of Old France*, p. 33.)

LESSON UNIT THREE: Other Exploits; The Coronation.

Other military successes of Joan should be briefly mentioned. Then her success in getting the Dauphin made King at Rheims should be worked out in full. All through the story the patriotic zeal of the Maid should be made the motive for her conduct. This attitude of unselfish devotion to the welfare of her country receives a striking exhibition in the request she made of the newly crowned king,—that since her work was done she should be allowed to go back to her simple peasant life in Domremy: And in the motives behind the king's refusal to grant this request we have another cross-section of his character placed in contrast to hers.

Chalk sketch:

The coronation.

LESSON UNIT FOUR: How the Great Work Ended.

The events leading up to her capture by her hostile countrymen should be treated briefly. Weakness on the part of the king, jealousy and pride on the part of her generals and followers, and the increasing suspicion in which her supernatural guidance was held were the principal factors in bringing her into her enemies' hands.

Her trial and execution should be brought out in full, for they afford an unfailing appeal to the best possible states of feeling. Besides they present a typical illustration of justice as it was then administered. De Quincey's account of the trial is sufficiently harrowing and circumstantial to supply all the facts necessary to its dramatic presentation. No finer interpretation of the motives of the Maid and the motives of her prosecutors and judges can be found than that contained in the conclusion of De Quincey's account in his remarkable apostrophe to the Bishop of Beauvais. It should be read, if available, by the teacher in order to strengthen her own reactions on the subject, and it may even be read to the class.

The story should end with reference to the way in which the fame of the girl who did so much for France has grown steadily from the day of her death to the present time, and how the love of France and the admiration of all people have been the result of the great work that she performed for her nation. Just a short time ago the Catholic Church placed her name high among those of the saints.

Chalk sketch:

The execution of Joan.

For Pleasure Reading.

Carpenter: *The Story of Joan of Arc.*

Scott: *Quentin Durward.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. In what country was Joan of Arc born?
2. In what great trouble was France at that time?
3. What strange belief did Joan of Arc have?
4. What did she do for France?
5. Why is she sometimes called the Maid of Orleans?
6. What finally happened to her?
7. Why is she now loved by the French people?
8. What do you most admire in her?

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX.

General Comments and Suggestions.

How They Brought Good News, by Browning, is one of the well known short poems of our times. More than that, it is typical of one of the stock situations in the literature of adventurous enterprise,—the case where the hero swims, or runs, or rides, or drags himself on hands and knees an almost impossible distance to a certain place by a certain time in order that his love may be rescued, or that the people in the valley below may escape the onrushing floods, or that the sleeping host may be warned of treachery, or, as in this case, that his city may be saved from an impending doom. The dash and swing and swift moving incident of this poem should make it a favorite with the class.

The story of the poem has no foundation in historic fact. Therefore, we have at our disposal any occasion that imagination has to offer as a motive for the dash. To begin with, let us imagine that the story finds its place in the turbulent days of a hundred years ago when every nation of Europe had an army hovering about the borders of France. Do not attempt a preliminary explanation of the causes for the ride, for the pupils will enjoy suggesting causes and comparing their relative merits after the poem has been considered. Merely state that Aix, a Prussian city, was in danger and would suffer if a certain message were not brought to it without delay from Ghent, a city in Belgium over a hundred miles away. Then tell that the poem describes the desperate ride made by three messengers to bring the good news to Aix before it was too late. As the episode has no plot or complexity of incident, its action need not be detailed in advance of the presentation of the poem to the class.

Preparation and Presentation.

The poem may be found in the following collections:

Montgomery: *Heroic Ballads*.

Shute: *Land of Song*, Vol. II.

Jones: *Readers*, Book VIII.

Norton: *Heart of Oak*, Book V.

Burt: *Poems Every Child Should Know*.

Read the poem and interpret its meaning as the reading progresses. There is no surplusage of action or description in it and every detail must be made clear if the moving picture of the ride is to be vivid. Do not take

for granted that the class will understand the following words without explanation: postern; girths; pique; whit; askance; spume-flakes; buff-coat; holster; jack-boots; burgesses. Bring out the strain of the long ride: how the "I" of the story set the gear of his horse right for the ordeal; how Joris timed their progress by the steeple bell at Mecheln; how Roland settled down to the work as described in the fifth stanza; how Dirck's horse, Roos, fell exhausted at Hasselt; how the heat of the day beat down to try the hearts of the two remaining riders; how the sight of the spires of Aix stirred them to their last dash; how Joris' roan fell dead in sight of the goal; how "I," the last hope of the enterprise, lightened his horse for the finish and cheered and patted it to keep up its strength; and how the horse, his work accomplished, received the honor due him. There is no danger that we will forget what is due the rider, or that we will fail to think of the strain that he endured in his hundred mile gallop.

Throughout the reading and interpretation, the passing of time, which meant so much to the riders, must be kept in mind. It was midnight, in the dark following moonset, that the dash began. At Lokeren, it was gray dawn. At Boom, the morning star appeared. At Mecheln, it was six o'clock, full morning, with less than half the journey completed. At Aerschot, the sun is seen through the thick mist of the morning. At Looz and Tongres, the heat of the day beats upon the messengers; and finally, at Dalhem, say ten miles from Aix, the dome-spire of Aix flashes into view. So we trace out the time of the adventure, and find that the ride of over a hundred miles was finished in about twelve hours: a dash truly worthy to be told and sung wherever stirring tales are held of account.

When the first presentation of the poem has been completed, let the class suggest the various occasions which might have made such a ride necessary. Perhaps it was warning of an attack,—though that could hardly be called "good news." Or it might have been word that an enemy had been defeated, and that the city need not surrender; or that reinforcements were coming from Ghent to aid the city against approaching attack; or that some common enemy, Napoleon for example, had been overthrown.

Read the poem through again to give the class the melody and swing of its lines. In its measure and phrasing, no less than in its content, it is a gallop set to rhythmic words. There is the beat of flying hoofs in every line of it.

Chalk Sketch:

Aix in the distance; or,
The rider and his horse entering Aix.

For Pleasure Reading.

Scollard: *Ballads of American Bravery.*

Verne: *Michael Strogoff.*

Custer: *Boots and Saddles.*

(See, also, pleasure reading reference lists, pages 46-47.)

SCOTCH HERO STORIES.

General Comments and Suggestions.

Scotland has furnished its quota of hero stories to our common literary store. Many of these have been wrapped in novels and poems; others have lived by virtue of their virility without taking the brand of any great writer. But one way or another, the stories of Wallace, Black Douglass, and the Bruce have passed into the culture of English speaking people. Even when the traditions themselves are dim, the names still arouse our feelings over the struggle for Scotch liberty. They carry with them half forgotten suggestions of clan disorders, of feuds between highlander and lowlander, of resistance to English invasion, of lost and recaptured castles, of the eddying current of success and failure in the story of a people struggling into nationalism and fighting for freedom. We are conscious when we name them, or hear them named, of a vague background of thrilling story wherein are to be found plots and counterplots, stratagem and open courage, selfish cunning and great-hearted nobility, treachery and loyalty, and foul deeds and fair all interwoven in a time-brightened legend of the borderland.

Because they have claimed a place in our race literature they claim a place in this course. They have values to yield which we do not wish to lose. First of all, the culture knowledge which they contain of the things already referred to is in them. We need to know something of Wallace and the others, and of the stirring times in which they lived. Their value for emotional culture is also to be secured. By them we shall arouse sound admirations, sympathies, approvals and disapprovals of the actions of men in situations of common human interest. In addition we have here one of the best opportunities in our whole course to stimulate pleasure reading. The stories to follow are of such compelling interest that they can hardly fail, in the classroom, to arouse desire for more; and more is at hand in abundance for the children to enjoy through their outside reading.

We shall not attempt to render an historical account of Wallace, Douglass, Bruce, and the border wars. Nor shall we attempt to explain, qualify, expurgate, casually relate, or test by the standards of higher historical criticism any of the traditions which we shall relate. Much that is actually true will be found in them; much, also, of what the fancy and admiration of mankind, stimulated by splendid ideals, has wrought into them. It is the lore of the struggle and its heroes which has proved its fitness to live in the appreciations of our race; and this we shall try to bring to the hearts of our pupils.

Preparation and Presentation.

The teacher who has read some of Scott's novels of border conflicts and clan disorders will be in a position of especial advantage in handling these stories. No one has known better than Scott, or half so well described, the life, moods, and customs of mediæval and early modern Scotland. The background of our stories can, therefore, best be supplied by him. He tells us of the life of the nobles in peace and in war, of the peasants and their homes, of the dress and food and daily thoughts and feelings of those old times. And he goes far to build up in our minds a real conception of the country: its valley farms and cities, its castles, its monasteries and hermits' cells, its heather and crags and lakes. It will be hard indeed for us to get along without a mental introduction to the Scotland of old which Scott can give us in his *Castle Dangerous*, *Fair Maid of Perth*, and *Rob Roy*. These novels are commended to the teacher who can find time to enjoy them as the best basis for general preparation for telling stories of Scotland. Scott's *Tales of a Grandfather* should be read, in any event. It will prove of the first value as general preparation. At the same time, it will serve as direct preparation for several stories to be told hereafter. Stoddard's *Scotland* will also be of value, if the teacher has access to it. It contains an excellent introduction to the life and legend of the people and the characteristics of the country, and its illustrations may be used with effect in the classroom.

HOW WILLIAM WALLACE FOUGHT FOR SCOTLAND.

First and greatest of all Scotch heroes stands William Wallace. It was he, an obscure Scotch nobleman, who raised up the spirit of his countrymen after their conquest by Edward I. of England. To his courage and devotion Scotland owes her greatest debt, for he did more than any other man to secure for her nearly three centuries of separate existence as a nation which she maintained between the time of the first Edward and the time when her crown became united with that of England under James the First. We shall not try to recount all of the stories and legends that cling about his name. Rather, we shall select such scenes from his life as shall give the children an appreciation of the man at his best. Porter's *Scottish Chiefs* will afford us the basis for our material, although we shall not hesitate to omit and modify parts of it when our purpose makes it desirable.

The whole story as told by Porter should be read, and a mental outline of the life of the hero should be in the teacher's mind before the classwork is undertaken.

A word as to the omissions and modifications which we shall make. *Scottish Chiefs* is crowded with minor characters who tend to make the plot heavy and complex when transferred literally into the classroom. Many of these will be left out. The element of love, romance, and intrigue running through the story lends it little value from our standpoint. We shall, therefore, introduce Helen Mar no more than is necessary to sustain the cues for action which she supplies, and the Countess of Mar and her miserable plottings will be practically omitted. The teacher should remember that our story at all times is "How Wallace Fought for Scotland." Every incident, each person introduced, all details, and all general movements as well, must be brought into direct relation to this subject. All must focus upon the fortunes of Wallace as champion of his country. If this relation of all parts to the main point in interest is maintained, the class will have no difficulty in following with unbroken interest each step in the progress of the story. This is, of course, the fundamental condition in the successful telling of any story; but here it deserves double thought, because the story in hand is offered to us in a form somewhat too diffuse and complex for class use.

The teacher will feel from the very start that Porter's story is one of the great heroic stories of our language. We may find its style somewhat stately, not to say stilted, when compared with current fiction; but this error, if error it be, lies rather on the right side. Flippancy and collo-

qualism have no place in a story that sets out to be the prose epic of a nation. The genius of the author is best seen in the remarkable skill with which dramatic effect is found for each step in the plot. It is seen, also, in the way in which the character of the hero is worked out, without a false note, and without being rendered either mawkish or inconsistent, upon the highest plane of devotion to country. This wealth of dramatic incident and this heroic yet altogether human character of Wallace should be brought out in the work of the teacher. They are of the very essence of success in making the story live in the hearts of its hearers.

The teacher should find in atlas or geography a map of Scotland showing the border regions, Lanark, Ellerslie, Dumbarton, Stirling, Bothwell, Douglass, and Berwick. An outline map of southern Scotland and northern England should be drawn on the blackboard. Then each exploit and each place of interest may be filled in as the story unfolds them. The value of this in helping the class to follow the story and to visualize its movement is too apparent to need emphasis.

It should be remembered that throughout the story the class is to be kept active by means of stimulating questions and points for discussion. Each step in the story affords a chance for comment and speculation by the pupils. Surer test of the success of the work than any written examination is the presence of frequent and spirited class expression during the progress of the story.

LESSON UNIT ONE: The Iron Box.

Preface the story with a brief sketch of conditions in Scotland at the end of the thirteenth century, the time when the story opens. Some time before, two claimants had arisen to take the Scotch throne. One of them, Baliol, had appealed for aid to the powerful king Edward I. of England. Edward came and conquered the southern part of Scotland, placed Baliol upon the throne after making him swear allegiance to the English crown; and then returned home, taking both Baliol and the throne with him. Scotland was left an English dependency. English soldiers held the Scotch castles and cities, and most of the nobles of the land were so frightened that they swore fealty to Edward. Some of truer courage fled into the mountains rather than honor the wrongful claims of Edward. Among these was William Wallace.

Wallace was an unimportant nobleman, but he loved his country too dearly to give up her freedom without fighting to the last for her rights. But he found himself almost alone in his desire to appeal to arms, so great was the fear spread among the Scots by Edward's victories. He retired to his home at Ellerslie, there to wait the chance to strike a good blow for Scotland. It is there that we find him when the action of our story begins.

Emphasize the following points in the events that follow:

1. How Wallace became guardian of the iron box. The mystery surrounding the contents of this box should be maintained until the end of the story.

It will prove a strong element of interest, and give grounds for speculation by the class.

2. How Wallace rescued two Scotchmen from death at the hands of assassins. Develop this incident fully to show the tyranny, confusion, and bloodshed which marked the rule of the English soldiery in Scotland.

An excellent place to end the story is at the point when Wallace, pressed for his life, falls through the broken pavement.

Chalk sketch:

The iron box; or,

Wallace receiving the iron box from Monteith.

LESSON UNIT TWO: How Scotland Found a Leader.

This lesson is full of the most stirring incident. Follow closely the account as given in *Scottish Chiefs*. The two crises which it contains,—the murder of Lady Wallace, and the vow of Wallace to devote his life to his country's cause,—should be made especially strong.

Chalk Sketch:

Wallace's cave behind the waterfall.

LESSON UNIT THREE: The Attack on Bothwell Castle.

Tell of Halbert's visit to Bothwell, the recovery and burial of the body of Lady Wallace, the making of the banner, the plans of Murray and Lord Mar to send troops to aid Wallace in his uprising. Then describe the massacre of the Scottish soldiers, and the capture of Lord and Lady Mar and their removal to Dumbarton Castle. Leave out here and elsewhere as much as possible of the part played by Lady Mar.

At the end of this lesson the class should be left in suspense as to the fate of Halbert, Murray, and Lady Helen. Arouse speculation as to the fate of the iron box.

Chalk sketch:

A castle to represent Bothwell.

LESSON UNIT FOUR: The Escape from Bothwell Castle.

Emphasize the following points:

1. The escape of Murray, Lady Helen, Halbert, and Grimsby, with the iron box, to the priory.

2. Grimsby's departure. He was still true to England; but he was unwilling to see further wrongs done by English hands in Scotland.

3. The arrival of the messenger from Wallace and the ill news he brought.

4. Murray's expedition to his uncle to seek aid for Wallace.

The fortunes of our principal characters are now becoming complex in that they are falling into varying and divergent channels. The plot of the story may, therefore, easily become perplexing from this point on unless the teacher is careful to emphasize each change in place and time, and to

recall frequently the circumstances under which all the important characters are resting. The fortunes of all important characters and the status of each separate thread of the story should be summarized by the class at the beginning and the end of each lesson.

Chalk sketch:

Cross-section, as imagination presents it, of the cellars and secret passages through which the fugitives escaped from the castle to the priory.

LESSON UNIT FIVE: Wallace Prepares to Strike a Blow for Scotland.

Tell in few words of the capture of Lady Helen by the faithless Scotch lord Soulis; and of her deliverance from him by a brave Scot. The class should be led to suspect, but not to know for certain as yet, that this rescuer was Wallace.

Then tell of Murray's relief expedition to Wallace's camp: how he found the arrow and the dagger which told of the hero's departure; and how he and Wallace joined forces in the expedition against Dumbarton Castle. Note carefully the introduction of Edwin into our story. He is to play an important part in later events. Describe the march to Dumbarton. The lesson ends with Wallace and his forces concealed in the thicket near the castle.

Don't forget to use the blackboard outline map.

Chalk sketch:

Dumbarton Castle as the story describes it. (In Stoddard's *Scotland*, page 12, will be found a picture of Dumbarton Rock and Castle.)

LESSON UNIT SIX: The Capture of Dumbarton Castle.

Here we have an excellent account of an attack on a castle. It should be presented in detail so that it may serve as a basis for understanding similar exploits to be recounted more briefly hereafter. Emphasize the part played by Edwin. Bring out every detail that showed the character of Wallace: his treatment of the treacherous De Valence, his respect for the English dead, his generous care of the wounded. At every step of the story the class should feel that it was not vengeance or adventure or honor or power that moved the great leader. The freedom of Scotland had become the one object of his life. Each success in his progress and each setback in his plans should be felt as a blow for or against the country for which he lived.

In such time as is left, recount how Wallace took the Mars to a refuge on the Isle of Bute. The lesson ends with the news brought to Wallace of the massacre of the Scotch nobles at Ayr.

Chalk sketch:

The Scotch flag flying from the tower of Dumbarton.

LESSON UNIT SEVEN: The Capture of Douglass and Berwick Castles.

Points for emphasis:

1. Wallace's advance to Ayr.
2. The firing of the palace and the destruction of its inmates.
3. The surrender of Douglass Castle.
4. The siege and capture of Berwick.

This lesson strengthens the character of Wallace in two respects. First, Wallace dealt with the enemy harshly only when severity was merited; and he never failed in generosity to a defeated enemy. Second, he refused to encourage the movement to make him king. He desired to serve, not to rule, Scotland.

Chalk sketch:

Cross-section plan of the siege operations at Berwick, showing wall, tower, mine, and countermine.

LESSON UNIT EIGHT: The Capture of Stirling and the Victory at Cambus-Kenneth.

Tell with such detail as time permits how Wallace won his successes over the three divisions of the English army and took Stirling Castle. A diagram should be drawn on the board to explain the plan of the battle at the bridge. Show on the outline map how Scotland had now regained a strong chain of castles across the lowlands from sea to sea. Wallace was now urged to accept the crown, but refused it without hesitation. He accepted the regency until the rightful king should appear to claim the throne. Here we see the first signs of the jealousy of the great nobles, which is later to cause Wallace and Scotland such suffering.

Chalk sketch:

The battle at the bridge.

LESSON UNIT NINE: The Restoration of Peace and Prosperity to Scotland.

Bring out the following points in the story:

1. Wallace's expedition along the eastern coast.
2. The attempted assassination of Wallace by De Valence.
3. The exchange of prisoners.
4. The defeat of the English army led by Lord Percy.
5. The successful expedition into northern England and the return of prosperity to Scotland.

Make it plain that Wallace was fighting for peace. He looked toward the time when good harvests and settled peace in Scotland would keep the nation prosperous.

Develop in this lesson the undercurrent of jealousy of Wallace which was swelling in the hearts of the proud and selfish leaders among the Scotch lords.

Chalk sketch:

Wallace's army returning with wagon loads of provisions.

LESSON UNIT TEN: The Defeat of the English King.

Emphasize the following:

1. The offer made to Wallace by King Edward, and Wallace's rejection of it.
2. How Wallace spent New Year's Eve in the cotter's hut.
3. How Wallace established order throughout the land.
4. The approach of Edward, and the treacherous plans of the jealous Scotch lords.

Chalk sketch:

The hut of the cotter.

LESSON UNIT ELEVEN: How Scotland Held Her Freedom, but Lost Her Leader.

Emphasize the following:

1. The fight with Edward's host and the treachery of the Scotch nobles.
2. The meeting of Wallace and Bruce.
3. The night attack.
4. The capture of Helen Mar by De Valence, and Wallace's promise to rescue her.
5. Wallace gives up the regency.
6. Wallace sets out in disguise to visit the English court.

Develop the strength of character of the hero with every buffet of fortune. Prosperity could not turn his head nor could misfortune frighten him. He saw that the welfare of his country demanded his relinquishment of the regency. Therefore, he gave it up. His next work is to bring back to Scotland her rightful sovereign, Robert Bruce.

Chalk sketch:

The attack upon Edward's tent.

LESSON UNIT TWELVE: Wallace at the Court of Edward.

At this point in the story, the *Scottish Chiefs* becomes largely concerned with the personal affairs of Wallace and Lady Helen. We shall, therefore, omit and condense considerable portions of the story.

The following points should be emphasized:

1. Wallace's experiences as a minstrel at Edward's court.
2. The interview with Bruce.
3. Wallace's escape.

Do not bring the queen into the story at all. Motive enough may be suggested for Edward's suspicion without dragging in the motive offered in the story. The plans of Wallace and Bruce should be made clear: that Wallace was to go to France, there to be joined as soon as possible by Bruce; together they were to rescue Lady Helen from De Valence; all three were then to return to Scotland; then Bruce was to assume the Scotch crown.

Chalk sketch:

Wallace as a minstrel in Edward's court.

LESSON UNIT THIRTEEN: The Rescue of Lady Helen.

The following should receive emphasis:

1. Wallace's eventful voyage to France.
2. The meeting of the travelers at the lonely hut.
3. The rescue of Lady Helen and the flight to Paris.
4. The return to Scotland.

One work was now left for Wallace: to stem the tide of disunion and jealousy by placing Bruce, the rightful claimant, upon the throne of Scotland.

Chalk sketch:

The fleur-de-lis,—lilies of France,—the royal emblem of the French king. (These were the emblems graven on the helmet which Wallace received as a gift of the French king.)

LESSON UNIT FOURTEEN: Scotland Again in Need of a Leader.

Confusion and selfish ambition among the Scotch lords had brought evil results to Scotland during the few months of Wallace's absence. Much of his work had to be done over again.

Place emphasis upon the following:

1. Conditions in Scotland as Wallace found them on his return.
2. Wallace and Bruce, in disguise, prepare to defend Scotland.
3. The battle at the Eske. Its climax is found when Wallace reveals himself to his countrymen and turns defeat into victory.
4. Wallace goes to answer charges of treason brought against him by his enemies.

There is no need to introduce Lady Mar in this closing scene of the story. The charges brought against Wallace may much more naturally be considered as the work of the same treacherous Scotch nobles who betrayed him once before.

Chalk sketch:

Wallace on horseback revealing himself to the Scotch army.

LESSON UNIT FIFTEEN: Jealousy, Hatred and Greed, Against Honor.

Briefly tell how the plot to ruin Wallace worked out before the regent's assembly. Show how the mock trial brought out the character of the hero. Then tell how the sudden reappearance of Edward's army aroused such terror that Wallace was again given the leadership of the Scotch forces. For the last time, Wallace defeats his country's enemies. Recount the offers made by King Edward: on the one hand, high position, riches and safety for Wallace if he would but betray Scotland; on the other, pardon to all of Scotland, if her chiefs would swear allegiance and betray Wallace into Edward's hands. Wallace, true to his character, rejects the first; and the miserable nobles, true to theirs, accept the second. Trace the steps of Wallace in his flight. Bring out the pathos of his farewell to ruined

Ellerslie. Here is the scene that reveals to the uttermost the price that the hero had paid for his country's freedom. Tell how Edwin stayed by Wallace in all his evil fortune. Explain how the wounds of Bruce prevented him taking any part in the protection of his champion.

Chalk sketch:

Ruined Ellerslie.

LESSON UNIT SIXTEEN: The End.

In this lesson we draw the threads of our story to a conclusion. Wallace's enemies have satisfied their hatred; Edwin, his faithful friend, has lost his life; Wallace himself, attended by Lady Helen, lays down his life on the scaffold. The iron box, ill-omened first link in the tragic chain of events, is still hidden away, wrapped with the same mystery.

Present in detail the parts played by Lady Helen, Gloucester, and Bruce, in this last chapter. The story ends with the departure of Bruce to Scotland to claim his throne, and to secure for his people the liberty that Wallace had given his life to win.

Chalk sketch:

The scaffold; or,

London Tower from the river.

For Pleasure Reading.

Porter: *Scottish Chiefs*.

Scott: *Tales of a Grandfather*.

Henty: *In Freedom's Cause*.

Dickens: *Tale of Two Cities*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Who was William Wallace?
2. What did he do for Scotland?
3. What were the clans?
4. Who is the hero of Porter's novel, *The Scottish Chiefs*?

HOW ROBERT BRUCE WON FREEDOM FOR SCOTLAND.

Preparation and Presentation.

In this topic we shall continue the story of Bruce to its conclusion. Other references will now be required to supplement *Scottish Chiefs* and the following are suggested:

Scott: *Tales of a Grandfather*, pp. 76-101.

Mabie: *Heroes Every Child Should Know*, pp. 250-273.

Farmer: *Boy's Book of Famous Rulers*, pp. 233-265.

Warren: *Stories from English History*, pp. 114-119.

Baldwin: *Fifty Famous Stories*, "Bruce and the Spider."

Guerber: *Story of the English*, pp. 143-147.

Haaren and Poland: *Famous Men of the Middle Ages*, pp. 206-212.

LESSON UNIT ONE: How Bruce Took Up the Struggle for Scottish Freedom.

Bring out the following points:

1. Bruce arrives in Scotland and raises a force to defend his country.
2. Bruce kills the Red Comyn and takes the throne. (It should be remembered that this Red Comyn was the regent who caused Wallace's downfall.)
3. The English defeat the Scots. Bruce, forsaken by nearly all the great nobles, retreats into the wildest parts of the highlands.
4. The spider teaches Bruce a lesson.

Chalk sketch:

Bruce and the spider.

LESSON UNIT TWO: How the Black Douglass Helped Bruce and Scotland.

Special references:

Scott: *Tales of a Grandfather*, Chap. IX.

Johonnot: *Stories of Heroic Deeds*, pp. 93-107.

Baldwin: *Fifty Famous Stories*, "Black Douglass."

This lesson may best be based on *Tales of a Grandfather*, Chap. IX. Follow the various exploits recounted there.

Chalk sketch:

Black Douglass scaling the parapet of Roxburg Castle. (See picture in Baldwin or Johonnot, above.)

LESSON UNIT THREE: How Bruce Finished the Work Begun by Wallace.

In this lesson the last three chapters of *Scottish Chiefs* may be used as the principal source of material.

Tell how the efforts of Bruce brought one brave follower after another to the support. Recount the fall of Stirling. Then describe the battle of Bannockburn. A blackboard plan should be drawn for this.

Describe the second coronation and the discovery of the contents of the iron box. It contained the crown, scepter and royal regalia of the Scottish kings. What light does the nature of its contents throw upon Wallace's character?

Weave in the final disposition made of the body of Wallace and the death of Lady Helen, as told in *Scottish Chiefs*.

Chalk sketch:

Bruce before his army at Bannockburn.

LESSON UNIT FOUR: Review of Scotch Heroes.

At least one day should be given to a review of these Scotch stories. This should be centered around certain interesting questions for class discussion. The following may prove suggestive:

1. What were some of the things that made it so hard for Scotland to win back and keep her freedom?
2. How did the clans help, and how did they hinder the work of freeing Scotland?
3. What was the bravest exploit in Wallace's career?
4. What qualities do you especially admire in Wallace?
5. Which did more for Scotland, Wallace or Bruce?

Illustrations from the exploits of the heroes should be brought out by the pupils to support their conclusions.

At the end of the work, explain simply what the work of Wallace and Bruce meant to Scotland. Through their efforts Scotland asserted the independence that lasted through good times and bad until many years later England and Scotland were united under a single king. The love of the Scotch people for Wallace and Bruce has grown stronger and stronger with each passing generation. Many legends and songs have grown up about their names, and scores of places are honored because of them and their deeds. Statues and monuments have been erected in many places to their memories. Best known of all, perhaps, is the majestic Wallace monu-

ment on the site of his victory at Cambus-Kenneth, near Stirling. (See Stoddard's *Scotland*, pages 13-19.)

Chalk sketch:

The Wallace monument near Stirling.

For Pleasure Reading.

Scott: *Castle Dangerous*.

Churchill: *Richard Carvel*.

Churchill: *The Crossing*.

Churchill: *The Crisis*.

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Tell the story of Bruce and the spider.
2. How do the Scotch people regard the names of Wallace and Bruce?

THE STORY OF THE ARMADA AND THE “REVENGE.”

General Comments and Suggestions.

Stories of the sea hold a large place in our common lore. Ever since men began to go down to the great waters in ships, tales of their exploits and hardships have held the interests of their fellows. We shall use the story of the Armada and the “*Revenge*” to open in part the legend and romance of the sea to our boys and girls. In these stories we shall find more than two well known tales. We shall find, as well, an introduction to that time of times in the making of good sea stories,—the age of Westward Ho! in which the sea-dogs of England won for their country the mastery of the oceans. These stories are crisp and fresh with the spirit of their times. From them we may gain an appreciation of the daring and love of adventure and devotion to country which have carried the English flag around the world.

Preparation and Presentation.

LESSON UNIT ONE: The Story of the Armada.

References:

Hale: *Stories of the Sea*, Chaps. III, V, and VII.

Warren: *Stories from English History*, pp. 229-241.

Dickens: *Child's History of England*, Chap. XXXI, Part Third.

Church: *Stories from English History*, pp. 379-402.

Guerber: *Story of the English*, pp. 244-246.

The best single reference among the above is Hale's *Stories of the Sea*.

Just enough historical connection should be introduced to give meaning to the stories. Tell how Spain won the gold of the New World and brought it home by the shipload; how the English sailed out and attacked the Spanish ships and robbed them of their treasure; how Drake went on his raid of the Spanish Main and came home loaded down with treasure; how Philip of Spain resolved to punish England for all this and set about preparing his Invincible Armada. Then tell the story of the Armada.

Chalk sketch:

The Armada sailing up the English Channel.

LESSON UNIT TWO: The Story of the “*Revenge*.”

In this lesson the story of the fight made by Grenville in his little ship is to be told. Hale sets forth Sir Walter Raleigh’s account of the engagement, upon which Tennyson’s poem is based.

Here, as at all times, the class should be active in response to questions and points of interest raised by the teacher during the telling. Some of the more interesting points for class discussion are:

1. Why did Lord Howard sail away? Was it right for him to do it?
2. Why did Sir Richard remain? Was he right in risking all his men in order to save those sick on shore?
3. Why did he not escape by flight when he had the chance, after he had picked up his sick men?
4. What sort of leader do you take him to have been? What character of men did he command?
5. Why did he wish the gunner to blow up the ship?
6. What sort of treatment did he receive at the hands of the Spanish after his surrender?

Chalk sketch:

The “*Revenge*” at anchor; Spanish fleet in the distance.

LESSON UNIT THREE: Reading and Interpretation of Tennyson’s Poem, *The “Revenge.”*

This poem may be found in the following collections:

Montgomery: *Heroic Ballads*.

Gayley and Flaherty: *Poetry of the People*.

Shute: *The Land of Song*, Vol. II.

Hale: *Stories of the Sea*.

After the story has made its appeal and the children have lived over in imagination the heroic conflict of the one with the fifty-three, then read the poem with such running interpretation, comment, and discussion by both teacher and class as a full appreciation of it demands. In almost every other line there is some item that will need explanation, either because the matter referred to is outside the appreciation of the children or because the form in which it is expressed requires considerable experience with literature for its full understanding. There are many strange words, too, that must be briefly explained. The following are examples:

Pinnace: a small swift sailing boat, often used in the days of sailing battle ships as a scout boat.

Ships of the line: vessels large enough to have a place in the line of battle. They generally had three gun decks and carried seventy-four cannon.

Ninety men and more that are lying sick ashore: three hundred years ago scurvy and ship fever were common among sailors. In those days there were few kinds of food that would keep for the months and sometimes years that

ships were away from home ports; and the sailors suffered many diseases, especially scurvy, as the result of the poor food. It was the custom for captains to put in to rest the worn out crew from time to time during each long voyage. In this case we find that almost half of Sir Richard's crew are sick.

Bideford and Devon: once the front door of England, the home of her most daring sailors, and the seat of a wide commerce. It was the sea-dogs of Bideford and Devon who gave to England her mastery of the seas.

Inquisition dogs: The English thought of all Spaniards as friends of the Inquisition.

Divildoms: a reference to the tortures which the Inquisition sometimes inflicted upon those accused of heresy. As the English and the Spanish hated each other with all the hate that could be stirred up in bitterest of conflicts, there is no doubt that Sir Richard had good reason to suspect what would be done to his sick men if he should have abandoned them to the Spaniards.

Thumbscrew: an instrument by which the joints of the hands or other portions of the body were crushed either as punishment or to extort confession.

Sea-castles: Show the class a picture of the high built Spanish galleons.

Heaving: here, the rise and fall of the ships as the ocean swell passed under them.

Weather-bow: the windward side of the bow.

Don: the title of a Spanish nobleman or gentleman.

Tiers of guns: It was not uncommon for the Spanish galleons to carry five and even six gun decks, one above the other, at the bow and the stern of the vessel.

Larboard; starboard: left and right, respectively.

Grisly: ghastly; terrible.

He had left the deck: In those days the commander fought his ship from the quarter deck, where he stood exposed to the force of the enemies' fire.

Masts and rigging lying over the side: The Spanish shot had cut down the masts and rigging, and it lay in a tangled mass over the side of the "*Revenge*."

Master gunner: the man in charge of a gun or a group of guns.

Stately Spanish men; courtly foreign grace: The Spanish were characterized by the courtesy and grace of their bearing. They prove themselves in this case gracious in their action as well as their manner.

Caught at last: Old Sir Richard had led the Spanish many a merry chase in the years before.

Sank his body: burial at sea.

Longed for her own: The poet implies that the "*Revenge*" was discontented without her English crew and wished to join them deep down in the sea.

Lands they had ruined: the New World.

And or ever: and before.

Island crags: The Azores are mere mountain peaks sticking up above the Atlantic.

When the reading and discussion is finished, re-read the whole poem without interruption. It will take two or three days to complete the work outlined under this lesson unit.

Chalk sketch:

The “*Revenge*” in action with the “*San Philippe.*”

For Pleasure Reading.

Hale: *Stories of the Sea.*

Defoe: *Robinson Crusoe.*

Slocum: *Around the World in the Sloop Spray.*

Marryat: *Masterman Ready.*

Stevenson: *Treasure Island.*

Kipling: *Captains Courageous.*

(See, also, pleasure reading reference lists, pages 46-47.)

Cumulative Review.

1. Tell the story of the Spanish Armada.
2. Tell the story of the “*Revenge.*”

THE CHARGE OF THE LIGHT BRIGADE AND THE STORY OF THE RED CROSS SOCIETY.

General Comments and Suggestions.

No other poem by Tennyson seems to have been printed and reprinted, read and memorized and generally absorbed by mankind at large, to such an extent as has his *Charge of the Light Brigade*. The incident which it honors has become a part of our world knowledge, and the emotions which it arouses have won themselves a place in our common culture.

Besides the easily aroused feeling of admiration for physical courage, the higher, nobler admiration of fidelity to duty should be stimulated in our classroom use of the poem. Here we find courage spiritualized and ennobled by the motive behind it,—unswerving loyalty to duty: the soldier's duty which stands not to palter or question or evade, but which drives straight at the mark.

Out of the horrors of the Crimean war grew the movement which resulted in the formation of the Red Cross Society. We shall take this occasion to tell the story of that society and to develop in the children attitudes of mind and heart in sympathy with its great cause.

Preparation and Presentation.

The following references will aid in supplying the general conditions under which the Crimean War and the charge of the Light Brigade took place:

Warren: *Stories from English History*, pp. 423-426.

Church: *Stories from English History*, pp. 644-656.

Blaisdell: *Stories from English History*, pp. 175-178.

The poem may be found in the following and in almost every other collection of English poetry:

Montgomery: *Heroic Ballads*.

Gayley and Flaherty: *Poetry of the People*.

Shute: *Land of Song*, Vol. II.

Burt: *Poems Every Child Should Know*.

LESSON UNIT ONE: The Charge of the Light Brigade.

There is no need to go into a minute discussion of the Crimean War, its causes and consequences, or to dig into the ins and outs of the Eastern Question which involved it. It is necessary, however, to bring before the class a clear expansion of the following important facts:

Russia and England were at war. Russia wanted to conquer Turkey, a weak and miserable nation, in order to get the strong city of Constantinople. England said, "No!" and sent ships and soldiers to back up the denial. The war was fought out in the Crimea, a peninsula on the northern coast of the Black Sea. It was a stubborn war. Russia was on her own soil and had a large army; but her troops were poorly trained and equipped. The English, on the other hand, were far from home. They suffered from lack of supplies,—food, clothing, shelter, and medical stores. Besides, they had to attack the Russians in their forts and strongholds.

With this introduction, we are ready to take up the story of the charge. First, describe the conditions under which it took place.

The Russians occupied the crest of low hills surrounding a long, narrow valley at the lower end of which the English were marshaled. An order was brought to the commander of a small brigade of light horsemen, some six hundred in number. The order should have read, "Hold the guns" (meaning the cannon in possession of the English) "at all costs." Instead, it said, "Take the guns at all costs." To charge the Russian host meant the destruction of the brigade; and of course it was impossible for so few men to take and hold the Russian guns. But a good soldier does not question an order and the Light Brigade did not think of disobedience. In a twinkling the bugle sounded, sabres flashed, and the charge began: six hundred men on horseback against twenty-five thousand enemies well protected by earthworks and the fire of their cannon. The soldiers knew that it was a mistake. But they knew also that obedience to an order is the soldier's highest duty and they did not hang back. Their wonderful charge has been worth more to England than any victory, for it has been an example for her armies ever since. It stands as one of the best hero stories that we have. Every one knows how the Light Brigade dashed up the valley sides, drove the astonished Russians from their guns and then, the mere handful of them alive and able to sit their horses, galloped back to the English lines.

A blackboard plan of the valley and the charge should be used to make the story clear.

After the story of the charge has been told, take up the poem and read it to the class. Interpret it where necessary, and arouse comment and discussion at every available point. The preliminary telling will have aroused interest and intelligence, so that it will be easy to keep the class in a state of active response to the various points as they develop.

The following opportunities for such activity are specially evident:

1. Why is the valley called the Valley of Death?
2. Who said, "Charge for the guns"?
3. What would happen if soldiers stopped to consider the orders which they receive?
4. Tell what the blunder was.
5. What picture do you get of the valley from the third stanza?
6. Why do we "honor the charge they made"?

7. How would a nation rank in arms which had such soldiers to fight for it?

After the children have had time for comment upon the heroism of the Light Brigade read the poem through again without interruption and with as much expression as possible. Let the class compare the heroism of the Light Brigade with that of the Spartans at Thermopylae.

Chalk sketch:

Plan of valley up which the charge was made.

LESSON UNIT TWO: The Story of the Red Cross Society.

In this lesson our purpose is to give the class an appreciation of the character of the world's greatest altruistic enterprise. We shall begin by making as clear as possible some of the conditions that gave it being.

War is a terrible thing at best, but the Crimean War was one long horror. Thousands of men died in battle, and that was to have been expected; but many thousands more died of sickness and hunger and cold. News of the suffering in the Crimean camps came to England while the war was in progress. Terrible stories, most of them true, were spread about concerning the needless suffering and loss of life in the army at the front. So shocking were the conditions that every one desired to do something to help the soldiers. Funds were raised from private gifts to buy medicines, hospital supplies, clothing, and food.

Shiploads of supplies were sent at once to the Crimea. On these ships went, also, many brave women who gave up their homes and quiet, easy times to go to nurse sick and wounded soldiers on a battlefield. Noblest of all of these was Florence Nightingale, an English woman of wealth and high social position, who gave up everything else that she might lead the nurses in the work of caring for the army.

After the war, when people had time to think of its horrors and to mourn those who did not come back, a great society was formed in England. Its purpose was to care for the sick and wounded who came home by the thousands at the end of the war. Besides, the society had the idea that it would care for all who might be suffering in the event of another war at some future time. It came to be called the Red Cross Society, for its sign or emblem was, and still is, a red cross on a white field. In a short time the society spread to America. Soon it had organizations all over Europe. Now it has branches in every civilized land. Hundreds of thousands of people belong to it. Every one respects it and is willing to help it along. Its work is to care for the helpless; to hold out a hand to all those who would suffer and die without its aid. It handles great sums of money. An army of unselfish men and women give their lives to its work. It has more power and does more good than many a king sitting on his throne.

Years ago it began to care for others besides those suffering from the hardships of war. Is there a plague in India? Then, there you will find the tents and hospitals of the Red Cross Society. There you will see the nurses

in their white gowns, each with a red cross on her sleeve, caring for the sick and trying in every way to keep the rest from getting sick.

Is there a famine in Russia or an earthquake in Sicily? Again you will find the Red Cross with food and clothing and doctors and help of all sorts for all who are hungry or cold or sick or about to give up. When our own city, San Francisco, was almost destroyed by fire, the Red Cross Society sent millions of dollars and whole trainloads of food and clothing for the people who had lost everything.

No one can count the lives it has saved, or say how many suffering men and women and little children it has helped. Besides it has made all the world think more and more about the horrors of war. The more we think of the work of the Red Cross Society, the more we come to hate the sorry business that makes men march out to shoot one another. We do not rejoice now when war comes and men on horseback are sent out to trample their enemies down on the battlefield. The Red Cross is helping to bring about the time to come when there will be no more war; when nations will have a great court of peace to which they can carry all their quarrels. When that time comes no one will have to leave his farm or his work bench to learn how to kill other men in battle. So we honor the Red Cross Society; and we honor Florence Nightingale and those other brave women and those great hearted men who started it. We are glad that such a good result, this great society, came from the bloody fighting and the fever stricken camps of the Crimean War.

Chalk sketch:

The symbol of the society: a red cross on a white field.

Cumulative Review.

1. In what war was the charge of the Light Brigade actually made
2. Who wrote "The Charge of the Light Brigade"?
3. What is the Red Cross Society?
4. Who was Florence Nightingale?
5. On what occasion was San Francisco helped by the Red Cross Society?

THE BATTLE OF BLENHEIM.

General Comments and Suggestions.

This poem by Southey has long been a quiet favorite, and the strength of its popularity is bound to increase as time goes on. Its call is to the people of the coming generations more than to ours, for it seeks to arouse feelings and attitudes just beginning to be strongly felt among civilized people. Its cry is the rising voice of humanity: the protest against the senseless slaughter of war.

Children of the seventh and eighth grades will have no difficulty in catching its message. They will not catch it all, of course, but the poem will have made its place in their appreciations so that they will read it again in later years and with more mature understanding. The essence of a good poem is that it should arouse a fuller emotional response and a deeper view of its meaning each time it is presented to us.

Preparation and Presentation.

The poem may be found in the following collections:

Montgomery: *Heroic Ballads*.

Shute: *The Land of Song*, Vol. I.

Begin the work with a survey of the times in western Europe two or three centuries ago. Tell of the scourge of wars, following one another in rapid succession, which swept the country. Show how it was that the nations fought almost continually throughout France, Germany, and especially in the debatable land between. In those days, there were scores of little countries, each with its army, where Germany now is, and it was rare, indeed, when two or more of them were not busily engaged fighting. The farmers had a hard time. Sometimes they were forced to leave their homes at harvest time to fight for their lord or king. More often still their fields were ravaged and their houses destroyed by the hosts of savage soldiers who burned and pillaged their way through the land. And at all times they bore the crushing taxes that supported the armies in the field. Millions of young men, and older ones as well, were left dead upon the battlefield. In Napoleon's wars alone it is said that six million were slain. Thousands of homes were destroyed. Little children and helpless women were sometimes actually slain, but more often were left to perish from the hunger and cold

of the winter time with their fathers and husbands dead upon the battle-fields.

Nowadays, as the tourist goes through Europe, all seems to be peace and safety. But the guide will show at times blood stains on old stone floors, scars upon towers and walls made by flying bullets and the shot of cannon; and in the crowded city streets he will point out the statues of men on horseback, the men who led to the butcheries of a hundred years ago. And sometimes in quiet orchards or in the woods there may be found long low mounds and trees with twisted branches and scarred trunks that tell the story of some fearful struggle of the past.

Then tell of the way in which we are coming to look at war. We are beginning to see its waste. Men are too valuable to destroy. The prosperity of a country can not be kept safe save through peace. We are beginning to believe that thrift and education and honesty are worth more to a nation than all the guns that ever were made. We are willing to look forward to a day soon to be realized when nations will do what men have long since done,—arrange their quarrels in some court instead of fighting them out with swords and gunpowder. We are beginning to understand that it is no credit for a big nation to destroy a weaker one, and that disputes are not fairly settled between nations when armies fight them out.

Tell the class that Blenheim is one of the little towns that has seen much of the horrors of war. Old men there can still tell of fighting, and fifty years ago every grandfather could point to his weapons upon the wall and recount thrilling adventures of the battle field. Our poem tells us how one of these old men told of the wars that swept about his little home while he was a child.

Make clear the following by full interpretation during the first reading of the poem:

1. The peaceful scene described in the first two stanzas—

“It was a summer’s evening, Old Caspar’s work was done.”

Give the class a mental picture of the summer’s evening, with old Caspar sitting before his door, smoking a pipe, perhaps, and resting in the cool evening sunshine after his day’s work. Perhaps he was thinking how pleasant it is to have a comfortable home and to see children playing about it. There was nothing to disturb him.

2. Emphasize and let the class discuss the horrors of the war as he describes them. Bring out the “famous victory” phrase in a way to give it the force of irony in contrast with the suffering and destruction described.

3. Make clear the pith of comment of little Wilhelmine, “Why, ’twas a very wicked thing!” and the question of Peterkin, “But, what good came of it at last?” Here is the point of the poem, and it must not be missed: the old man thought of war as something to be blindly admired; the children, shocked by the loss and suffering and death that it brought, saw it as a fearful thing. The pupils should be induced to decide with Wilhelmine and Peterkin. They should be made to feel the horror and suffer-

ing of warfare. Especially should they develop strong attitudes toward senseless war: war for the glory of a great general, or for the pride of some ruler, or to gratify savage desires to take the possessions of another.

Give the class time for as much discussion as it may be possible to develop under the stimulus of suggestive questions. Then read the whole poem through again, bringing out its meaning with all the beauty and force that the author has put into it.

Finally, if the work has been a success and class interest been thoroughly aroused, place the whole poem before the children for competitive memorization and recitation.

Chalk sketch:

Old Caspar before his cottage; or,
The burning village.

For Pleasure Reading.

Shute: *The Land of Song.*

Price: *Lads and Lassies of Other Days.*

(See, also, pleasure reading reference lists, pages 46-47.)

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